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*Holland's 4th  
Reader  
1863*

## PREFACE.

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THE present reading book contains the most approved selections from the Fourth Class Reader, originally published by the compiler in 1857, together with large additions from other sources. It is intended for the use of the lower classes in our grammar schools, and generally for classes composed of children varying from nine to twelve years of age. The present work is printed in larger and better type than its predecessor, and it contains some new features, which the method of instruction adopted in many schools renders desirable. To each piece is prefixed a list of words, to serve as an exercise in spelling, in which also the approved pronunciation of each word is carefully indicated. All the words which seem to require explanation are defined at the end of each selection. A few pictorial illustrations have been introduced, the experience of teachers having shown that the judicious use of these is of service with young pupils. They are from the designs of Mr. John N. Hyde.

The Introduction will, it is believed, be found of practical value to the teacher. It contains a great variety of words and sentences for training the voice and forming a distinct articulation. Such directions as are deemed necessary appear as explanatory of these selections, rather than as arbitrary rules on a subject which, from its nature, is hardly capable of being reduced to rule.

In the preparation of the Spelling and Defining Lessons, and of the Introductory matter, the compiler has received valuable aid from the practical experience of L. J. Campbell, A. M., and Geo. N. Jackson, A. M.

The compiler has only to add, that the lessons have been carefully selected and prepared, and that he has been aided by the judgment and taste of teachers, who have had the original Fourth Class Reader in use since its first appearance. The favor with which that work has been received he hopes may be extended to this.

G. S. HILLARD.

Boston, May, 1863.

# CONTENTS.

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## INTRODUCTION.

	PAGE.
ARTICULATION, . . . . .	9
TABLE OF VOWEL SOUNDS, . . . . .	10
TABLE OF CONSONANT SOUNDS, . . . . .	11
ORTHOEPIC SPELLING, . . . . .	12
EXERCISES ON THE VOWEL SOUNDS, . . . . .	13
VOWEL SOUNDS IN UNACCENTED SYLLABLES, . . . . .	15
EXERCISES ON THE CONSONANT SOUNDS, . . . . .	17
CONSONANT COMBINATIONS, . . . . .	20
PRONUNCIATION, . . . . .	21
VOWEL AND CONSONANT SOUNDS IN SENTENCES, . . . . .	22
ACCENT AND EMPHASIS, . . . . .	24
INFLECTION, . . . . .	26
RISING AND FALLING INFLECTIONS, . . . . .	27
CIRCUMFLEX, . . . . .	30
MONOTONE, . . . . .	31
WORDS OFTEN MISPRONOUNCED, . . . . .	32

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## LESSONS IN READING.

LESSON.	PAGE.
1. GOD: A HYMN IN PROSE, . . . . . <i>Mrs. Barbauld.</i>	33
2. THE SHEEP AND THE BIRDS, . . . . .	34
3. THE BRAVE PEASANT, . . . . .	36
4. SPEAK GENTLY, . . . . .	38
5. THE YOUNG WITNESS, . . . . .	40

LESSON.	PAGE.
6. THE LORD'S PRAYER, . . . . .	<i>Robert Blair.</i> 44
7. THE THEFT OF THE GOLDEN EAGLE, . . . . .	45
8. THE IDLE GIRL, . . . . .	<i>Youth's Companion.</i> 48
9. THE BUNDLE OF MATCHES, . . . . .	<i>Hans Andersen.</i> 49
10. OLD SANTA CLAUS, . . . . .	<i>Abby Allin.</i> 53
11. THE DAISY AND THE LARK, . . . . .	<i>Hans Andersen.</i> 55
12. MORNING, . . . . .	60
13. UNCLE BEN'S STORY, . . . . .	<i>Oliver Optic.</i> 61
14. UNCLE BEN'S STORY, CONCLUDED, . . . . .	" 65
15. THE CHILD AND THE BROOK, . . . . .	<i>Abby Allin.</i> 68
16. THE DISCONTENTED RIVULET, . . . . .	<i>Mrs. Follen.</i> 70
17. THE EVIL ADVISER, . . . . .	<i>Goodrich.</i> 74
18. THE NEW YEAR, . . . . .	<i>Alfred Tennyson.</i> 80
19. HELEN HERBERT'S LESSON, . . . . .	<i>Youth's Companion.</i> 81
20. BY AND BY, . . . . .	<i>N. Y. Observer.</i> 84
21. INSTINCT, . . . . .	<i>Thomas Day.</i> 86
22. INSTINCT, CONCLUDED, . . . . .	" 90
23. THE BROWN THRUSH, . . . . .	<i>Lucy Larcom.</i> 93
24. SPRING RAIN, . . . . .	<i>Ohio Farmer.</i> 94
25. THE RAT WITH A BELL, . . . . .	<i>Evenings at Home.</i> 96
26. THE FOUR SEASONS, . . . . .	98
27. PERSEVERANCE, . . . . .	<i>Eliza Cook.</i> 101
28. WASTING TIME, . . . . .	103
29. THE HOURS OF CHILDHOOD, . . . . .	<i>Mrs. Gordon.</i> 108
30. THE CITY GIRL IN THE COUNTRY, . . . . .	<i>Mrs. Child.</i> 109
31. THE COUNTRY GIRL IN THE CITY, . . . . .	" 114
32. THE DEAR OLD FLAG, . . . . .	<i>Boston Transcript.</i> 119
33. PRAISE OF GOD: A HYMN IN PROSE, . . . . .	<i>Mrs. Barbauld.</i> 121
34. NIGHT: A HYMN IN PROSE, . . . . .	<i>Mrs. Barbauld.</i> 122
35. OUR NATIVE LAND, . . . . .	125
36. THE DEAD WARRIOR, . . . . .	<i>Park Benjamin.</i> 126
37. THE INDIAN CHIEF, . . . . .	<i>Murray's Introduction.</i> 127
38. THE SNOW, . . . . .	<i>Mrs. Follen.</i> 130
39. THE ROBIN REDBREAST, . . . . .	132
40. THE DO-NOTHINGS, . . . . .	134
41. THE BATTLE OF BLENHEIM, . . . . .	<i>Southey.</i> 138
42. BREAKFAST TABLE SCIENCE, . . . . .	141
43. BREAKFAST TABLE SCIENCE, CONTINUED, . . . . .	146
44. BREAKFAST TABLE SCIENCE, CONCLUDED, . . . . .	151
45. BALLAD OF THE TEMPEST, . . . . .	<i>Fields.</i> 158
46. INDIANS AND WHITES IN NEW ENGLAND, . . . . .	159

LESSON.	PAGE.
47. STORY OF POCAHONTAS, . . . . .	163
48. TO MY LITTLE DAUGHTER'S SHOES, . . . . . <i>Sprague.</i>	168
49. PLAYING CAT AND DOG, . . . . . <i>J. Abbott.</i>	170
50. LAPLAND, . . . . .	174
51. THE ELEPHANT, . . . . .	175
52. THE ELEPHANT, CONCLUDED, . . . . .	180
53. THE LILY AND THE ROSE, . . . . . <i>Cowper.</i>	183
54. ARTHUR AND THE OLD CLOCK, . . . <i>Youth's Companion.</i>	185
55. THE WRECKED PIRATE, . . . . . <i>E. Kellogg.</i>	187
56. THE VOICE OF SPRING, . . . . . <i>M. Howitt.</i>	189
57. THE CROCUS'S SOLILOQUY, . . . . . <i>H. F. Gould.</i>	191
58. SELECTION FROM THE PROVERBS, . . . . . <i>Bible.</i>	192
59. THE RAM AND THE MIRROR, . . . . .	193
60. THE SPIDER AND THE FLY, . . . . . <i>Mrs. Howitt.</i>	196
61. THE YOUTH OF FRANKLIN, . . . . .	199
62. THE YOUTH OF FRANKLIN, CONCLUDED, . . . . .	203
63. THE ORPHAN BOY'S TALE, . . . . . <i>Opie.</i>	208
64. THE BEGGAR-BOY, . . . . .	210
65. THE PET LAMB, . . . . . <i>Wordsworth.</i>	214
66. THE TIGERS, . . . . . <i>J. Abbott.</i>	217
67. THE ARCTIC REGIONS, . . . . .	223
68. SUPPOSED SPEECH OF AN INDIAN CHIEF, . . . <i>Everett.</i>	224
69. THE DOG-CHURN, . . . . .	226
70. DEATH OF NAPOLEON, . . . . . <i>M'Lellan.</i>	231
71. THE VULTURE OF THE ALPS, . . . . .	233
72. THE TWO ROBBERS, . . . . . <i>Aiken.</i>	236
73. THE LANDING OF THE PILGRIM FATHERS, . <i>Mrs. Hemans.</i>	239

## MARKS OR POINTS USED IN PRINTING.

The following points or marks are those most frequently used in written composition, and serve to show more clearly the writer's meaning, and the pauses and inflections required in reading.

The **Comma** ( , ) usually denotes the shortest stop in reading.

The **Semicolon** ( ; ) requires a pause somewhat longer than a comma.

The **Colon** ( : ) requires a pause somewhat longer than a semicolon.

The **Period** ( . ) indicates the end of a sentence, and requires a full stop. It is also used after all abbreviations; as, *Mr.* for *Mister*, *Eng.* for *England*.

The **Note of Interrogation** ( ? ) indicates that a question is asked; as, What is the matter?

The **Note of Exclamation** ( ! ) is used after expressions of strong emotion, earnest addresses, &c.; as, Liberty! Freedom! Tyranny is dead!

The **Marks of Parenthesis** ( ) are used to enclose a word, phrase, or remark, which is explanatory, and which might be omitted without injury to the sense; as, Time (so it is said) is money.

The **Dash** ( — ) is used to denote an unfinished sentence, a sudden turn, an abrupt transition, or that a significant pause is required; as, "The pages of history — how is it that they are so dark and sad?"


**REMARK.** — The dash may be used after other points, to increase the length of a pause, and also instead of the marks of parenthesis.


The **Apostrophe** ( ' ) denotes the omission of one or more letters; as, *ne'er*, for *never*, *tho'*, for *though*. It is also the sign of the possessive case of nouns; as, *The boy's pen*, *The boys' pens*.

The **Hyphen** ( - ) is used to separate syllables, and also the parts of a compound word; as, *cit-i-zen*, *town-house*. It is also used at the end of a line, when part of a word is carried to the beginning of the next line.

**Quotation Marks** ( " " ) are used to show that the exact words of another are given; as, There is much truth in the proverb, "Light gains make heavy purses." A quotation within a quotation is marked by single points; as, He exclaimed, "The 'wide, wide sea' is before us."

**Brackets, or Crotchets**, [ ], are chiefly used in citations to enclose an explanation, or correction, inserted by some other person than the author; as, "She [Nature] gave him [man] alone the power of laughing."

The **Index, or Hand** (  ), is used to show that special attention is directed to a particular passage. Sometimes three stars, arranged thus ( \* \* \* ), are used instead of the Index.

The **Brace** (  ) is used to connect two or more words or lines with something to which they are related; as, James } Stuart.  
Charles }

**Marks of Ellipsis** ( \* \* \* ) indicate the omission of letters, or words; as, *K\*\*g G\*\*\*\*e*, for *King George*. Sometimes a long dash, or a succession of dots, is used instead of the stars; as, *L—d M—y*, for *Lord Murray*.

The **Diæresis** ( ¨ ) is placed over the second of two vowels, to show that they must be sounded separately; as, *aërial*.

The **Asterisk, or Star** ( \* ), the **Dagger, or Obelisk** ( † ), the **Double Dagger** ( ‡ ), the **Section** ( § ), **Parallels** ( || ), and the **Paragraph** ( ¶ ), are marks, used in the order here given, referring to the margin or the bottom of a page. Small Italic letters or the Arabic figures are sometimes employed for the same purpose.



# THE FOURTH READER.

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## INTRODUCTION.

### ARTICULATION.

*Articulation* is the utterance of the various vocal sounds represented by letters, and combinations of letters, in syllables.

Correct articulation is the basis of good reading. It implies a clear and accurate utterance of each syllable, a due proportion of sound to every letter, and a clearly-marked termination to each syllable or sound before another is commenced. It requires an exact knowledge of the elementary sounds, and their use in words as determined by the most approved custom. "In just articulation," says Austin (*Chironomia*), "the words are not to be hurried over, nor precipitated syllable over syllable, nor, as it were, melted together into a mass of confusion. They should neither be abridged, nor prolonged, nor swallowed, nor forced, and, if I may so express myself, shot from the mouth: they should not be trailed, nor drawled, nor let slip out carelessly, so as to drop unfinished. They are to be delivered out from the lips as beautiful coins newly issued from the mint, deeply and accurately impressed, perfectly finished, neatly struck by the proper organs, distinct, sharp, in due succession, and of due weight."

The following **Exercises in Articulation** are designed for pupils as a *daily* discipline, during the entire time in which this volume is used. Every reading-lesson should be prepared for by an exercise in articulation, even though a short one. The sounds and words should be accurately and forcibly uttered, and especial attention should be given to such sounds as are liable to be perverted or suppressed. The importance of a thorough training in this department is especially commended to teachers.

Concert exercises upon the table of vowel sounds, with frequent changes of key, and with different degrees of force, sometimes with all the power of which the voice is capable, are well calculated to develop command of voice and promote accuracy in pronunciation. Similar exercises on the table of consonant sounds should not be neglected, since the defective utterance of the consonants is one of the chief causes of bad articulation. The tendency of the voice in reading is, to prolong and dwell upon the open vowel sounds, while many of the consonants are slid over or omitted.

## TABLE OF VOWEL SOUNDS.

This table is designed for an exercise upon the vowel elements. These should be pronounced alone as well as in combination with the words given as examples. Let the class first pronounce the table in order, thus: A long, Fate, â; A short, Fat, ä, &c.; then pronounce the column of elements alone.

Remarks on the sounds of the letters will be found on page 12; also, under the Exercises on the vowel and the consonant sounds.

NAME.	EXAMPLE.	ELEMENT.	NAME.	EXAMPLE.	ELEMENT.
A long	Fäte	ā	O long and close	Môve	ô
A short	Făt	ă	U long	Tūbe	ū
A Italian	Fär	ä	U short	Tüb	ů
A broad	Fáll	â	U middle or obtuse	Fáll	û
E long	Mēte	ē	U short and obtuse	Für	ü
E short	Mět	ě	OI and OY	Böil	öi
I long	Pīne	ī	OU and OW	Böünd	öü
I short	Pĭn	ĭ			
O long	Nōte	ō			
O short	Nőt	ö			

## EQUIVALENTS.

E { short and obtuse, like ü in Für }	Hër	ë	U like O in Move	Râle	û
I like E long	Machĭne	î	Y like I long	Tÿpe	ÿ
I { short and obtuse, like ü in Für }	Sĭr	ï	Y like I short	Sÿmbol	ÿ
O like A broad	Nör	ö	Y { short and obtuse, like ü in Für }	Mÿrtle	ÿ
O like U short	Sôn	ô	EW like U long	New	eŵ

The following vowel sounds cannot be easily pronounced alone, as distinct elements, so as to be distinguished from some of the other sounds. See remarks on *a* long before *r*, *a* intermediate, and on the obscure sounds, page 15.

NAME.	EXAMPLES.	NAME.	EXAMPLES.
A long before R . . .	Färe, páir.	I slight or obscure .	Ruĭn, abĭlĭty.
A intermediate . . .	Făst, brănch.	O slight or obscure .	Actĕr, cĕnſess.
A slight or obscure . .	Lĭar, palăce.	U slight or obscure .	Sulphur, famoĕs.
E like A long before R	Hĕĭr, thĕre.	Y slight or obscure	Truly, envĕy.
E slight or obscure . .	Briĕr, fuĕl.		

## TABLE OF CONSONANT SOUNDS.

This table should be treated by the class in the same manner as the table of vowel sounds. The sound of a consonant may be ascertained by pronouncing a word containing it in a slow and forcible manner.

**Vocal Consonants** are those uttered with a slight degree of vocality, but less than that of a vowel. They are formed with a vibration of the vocal chords.

**Aspirate Consonants** are those in which the pure breath alone is heard. They are formed without any vibration of the vocal chords.

VOCAL CONSONANTS.<sup>1</sup>

NAME.	EXAMPLE.	ELEMENT.	NAME.	EXAMPLE.	ELEMENT.
B	Babe	b	R (trilled)	Rap	r
D	Did	d	R (untrilled)	Nor	r
G hard	Gag	g	TH soft	Thine	th
J	Joy	j	V	Valve	v
L	Lull	l	W	Wine	w
M	Maim	m	Y	Yes	y
N	Nun	n	Z	Zeal	z
NG	Sing	ng	ZH (or Z)	Azure	zh

## ASPIRATE CONSONANTS.

CH	Church	ch	T	Tent	t
F	Fife	f	S	Seal	s
H <sup>2</sup>	Hold	h	SH	Shine	sh
K	Kirk	k	TH sharp	Thin	th
P	Pipe	p			

## EQUIVALENTS.

C soft, like s	Cease	ç	S soft, like z	Muse	ç
C hard, like k	Cake	c	S like zh	Vision	s
Ch hard, like k	Chasm	ch	Q like k	Coquette	q
Ch soft, like sh	Chaise	çh	X like ks	Tax	x
G soft, like j	Giant	g	X like gz	Exalt	ç
Ph like f	Seraph	ph			

Q has the sound of *k*, and is always followed by *u*, which, in this position, commonly has the sound of *w*, but is sometimes silent.

WH is an aspirated *w*, pronounced as if written *hw*.

<sup>1</sup> Sometimes called Subvocals, or Subtonics.

<sup>2</sup> H sounded before a vowel, is an expulsion of the breath after the organs are in a position to sound the vowel.

A **Vowel** is a letter which represents a free and uninterrupted sound of the human voice.

A **Consonant** is a letter which cannot be sounded, or but imperfectly, without the aid of a vowel.

A **Letter** is not itself a sound, but only the sign of a sound. The whole number of English sounds, which, for convenience, may be classed as "**Elementary**," or essentially simple, is **forty-four**. Some of these, however, are by some authors regarded as compound sounds. The elementary sounds are those indicated in the preceding tables of vowels and consonants (in large type); also, that of *A* long before *R*, and *A* intermediate.

Some of the letters represent several elementary sounds, and an elementary sound is sometimes represented by more than one letter.

A letter is **silent** when it is used in the spelling of a word, and not in its pronunciation.

An **Equivalent** is a letter, or a combination of letters, used to represent an elementary sound more appropriately represented by another letter or letters.

The preceding tables of equivalent vowel and consonant sounds embrace those of most common occurrence, and are those that are given in the "Key to the Sounds of the Marked Letters" in Worcester's Dictionaries. Other letters and combinations of letters, representing elementary sounds, will be found printed in Italics, in the Exercises on the Vowel and the Consonant Sounds.

The **Consonants** may be classed, according to the manner in which they are pronounced, as **explosive** and **continuous**.

In pronouncing an explosive consonant, the breath escapes at once, and the voice has no power of prolonging the sound. In the utterance of a continuous consonant, the breath is transmitted by degrees. The sound can be prolonged for an indefinite space of time. The vowel sounds are all continuous.

The **Explosive Consonants** are, *p, b, t, d, ck, j, k, g.*

The **Continuous Consonants** are, *f, v, th, s, z, sh, zh, r, l, m, n, w, y, ng.*

The letters *c, q,* and *x* are not strictly needed as representatives of sounds. They are only used as equivalents for other signs.

## ORTHOEPIC SPELLING.

**Orthoepic Spelling, or Analysis of Words**, differs from *orthographic* spelling in dispensing with all silent letters, and making use only of such sounds or elements as enter into the composition of a word. This system of spelling is simple in theory and easy in practice, and its use will very much facilitate the acquisition of correct articulation. After all the elements and their combinations have been made so familiar by practice as to be readily recognized, let the pupils proceed in this manner:—

1. Pronounce the word deliberately and firmly.
2. Articulate, in proper order, every element separately and very fully.
3. Pronounce the word with due proportion of force and time, so that each element shall be distinctly preserved—thus: *ban, b-ā-n, ban; mate, m-ā-t, mate; bird, b-īr-d, bird; say, s-ā, say; laugh, l-ā-f, laugh; teach, t-ē-ch, teach; brought, b-r-āu-t, brought; giant, g-ī-a-n-t, giant; ocean, ō-sh-a-n, ocean; while, hw-ī-l, while, &c.*

☞ The characters used in marking the sounds of letters in this volume are the same as those in Worcester's Dictionaries.

## EXERCISES ON THE VOWEL SOUNDS.

In pronouncing the words in the following exercises, special attention should be given to the precise sound of the letters italicized. The sounds of the letters in Italics are the same as the sound of the vowel at the head of the paragraph.

Exercises upon tables of words like the following are valuable, not only for developing vocal power, but as one of the best methods of correcting habitual errors in pronunciation.

**a**, long, as in *fâte*. — Fame, blame, sail, obey, survey, cambric, nature, ancient, neighbor, vein, weigh, sleigh, patron, matron, lava, patriot, patriotism.

**a**, short, as in *făt*. — Bat, mat, bad, had, can, cannon, sand, fancy, marry, plaid, have, scath, charity, paradise, inhabit, companion, national.

**a**, Italian, as in *fär*. — Are, bar, star, guitar, mart, alarm, parchment, father, heart, hearth, guard, daunt, haunt, gauntlet, jaundice, lath, balm, aunt.

**a**, broad, as in *fáll*; and *o*, as in *nör*. — Ball, call, tall, nor, form, storm, corn, salt, ought, fought, nought, auger, awful, water, author, always, august, cause, lawyer, balsam, bauble, palsy.

**a**,<sup>1</sup> as in *färe*; and *e*, as in *thêre*. — Dare, rare, pair, air, share, bear, snare, where, heir, stare, pare.

**a**,<sup>2</sup> as in *fäst*. — Blast, chance, lance, trance, branch, grasp, graft, grant, grass, pass, class, mastiff, bombast, pasture, plaster, chancellor.

**e**, long, as in *mête*; and *i*, as in *marîne*. — Be, she, theme, scene, marine, pique, key, fiend, grieve, treaty, Cæsar, critique, relief, belief, receive, deceive, receipt, leaf, quay, lenient, inherent.

**e**, short, as in *mêt*. — Bed, bread, debt, engine, tepid, said, says, saith, friend, leopard, special, preface, heroism, heifer, again, merit, helm, realm, many, any, get, yes, chest, egg, kettle, beneficent.

- i**, long, as in *pīne*; and *y*, as in *bȳ*. — Smile, mīle, vine, child, fly, height, might, type, isle, buy, defy, satiety, guide, guile, sky, kind, blight, flight, ally, apply, tiny, sinecure.
- i**, short, as in *pīn*; and *y*, as in *mȳth*. — Din, ring, prince, quince, whip, skip, lyric, city, servile, agile, busy, business, sieve, sift, cygnet, cynic, cylinder, wring, bring, Italian, tribune.
- o**, long, as in *nōte*. — Home, dome, glory, vocal, more, gore, only, both, oath, loathe, explode, historian, poet, foe, dough, glow, soldier, yeoman, beau, bureau, coeval, encroach, note, votive, devotion.
- o**,<sup>3</sup> short, as in *nōt*. — Mob, rob, sob, was, wash, wand, dot, got, watch, wasp, bond, fond, from, prompt, prospect, fossil, foster, docile.
- o**, long and close, as in *mōve*; and *u*, as in *rūle*. — Prove, mood, lose, rule, true, ruin, druid, moon, root, swoon, remove, disapprove, smooth, rude, rural, fruitless, truant, prudent, brutal.
- u**, long, as in *tūbe*; and *ew*, as in *neŵ*. — Tune, fuse, cure, lure, duty, curate, few, pew, Tuesday, cubic, music, pursuit, resume, during, endure, luminary, beautiful, revolution, involution.
- u**, short, as in *tūb*; and *o*, as in *sōn*. — Just, must, tun, fun, hug, rug, such, clutch, dove, does, rough, son, ton, one, some, tongue, nothing, come, husky.
- u**, middle, as in *fūll*. — Bush, push, could, would, should, good, hood, wolf, pulpit, butcher, cushion, cuckoo, wool, woollen, puss, foot, pulley, book.
- u**, short and obtuse, as in *fūr*; *e*, as in *hēr*; *i*, as in *fīr*; and *y*, as in *mȳrrh*. — Burn, murmur, further, herd, fern, person, merge, mercy, sir, bird, virtue, dirk, dirt, mirth, myrrh, myrtle, syrtis.

**oi**, as in *vöice*; and *oy*, as in *böŷ*. — Boil, cöil, coy, toy, void, coin, joint, joist, poise, noise, employ, rejoice, avoid, appoint, embroil, foible, oyster.

**ou**, as in *söünd*; and *ow*, as in *nöw*. — Pound, proud, brown, vow, endow, noun, town, doubt, devout, plough, trout, ground, shout, vowel, thou, around.

<sup>1</sup> The sound of *a* marked thus [*ä*], is that of long *a* qualified by being followed by the letter *r*. Some orthoepists regard it as short *e* prolonged. The common pronunciation, in some parts of the United States, of this class of words is, to give the vowel before *r* the sound of short *a*, prolonged, but this pronunciation is not sanctioned by the dictionaries.

<sup>2</sup> This sound is an intermediate one between that of *a* in *fat* and *a* in *far*. It is found in a class of words, mostly monosyllables, ending in *aff*, *aft*, *ass*, *ast*, *ask*, *asp*, with a few in *ance* and *ant*. Among different speakers the quality of this sound ranges through every practical shade, from *a* in *fat* to *a* in *far*.

<sup>3</sup> There is a class of words ending in *f*, *ft*, *ss*, *st*, and *th*, in which *o* is marked, in most pronouncing dictionaries, with the short sound, though some orthoepists give it the sound of *a* broad in *fall*: as, *off*, *often*, *offer*, *coffee*, *scoff*, *aloft*, *soft*, *cross*, *loss*, *toss*, *cost*, *frost*, *lost*, *broth*, *cloth*, *cough*, *trough*, &c. To these may be added *gone* and *begone*, and also some words ending in *ng*; as, *long*, *along*, *prong*, *song*, *strong*, *thong*, *wrong*. A medium between short *o* and broad *a* is, perhaps, the practice of the best speakers.

## VOWEL SOUNDS IN UNACCENTED SYLLABLES.

Vowels marked with a dot underneath, thus (*a*, *e*, *i*, *o*, *u*, *y*), are found so marked only in syllables which are not accented, and which are slightly or hastily articulated.

This mark indicates a *slight* stress of voice in uttering the appropriate sound of the vowel, rather than to note *any particular quality of sound*. In a majority of cases this mark may be regarded as indicating an *indistinct short* sound, as in *mental*, *travel*, *peril*, *idol*, *forum*, *carry*. — *friar*, *speaker*, *nadir*, *actor*, *sulphur*.

In many cases, however, it indicates a *slight or unaccented long* sound; as in *sulphate*, *emerge*, *obey*, *duplicity*, *educate*.

The difference between the long, and obscure long sound, may be readily distinguished. In the word *fate*, the *a* is long; in the word *fatality*, the first *a* is obscure long. The case is similar with the *o* in the words *note* and *notorious*. In the word *deliberate*, when a verb, as, "I will deliberate," the *a* is long; when an adjective, as, "A deliberate act," it is obscure long.

The common errors in the pronunciation of words of this class are, either a complete suppression of the vowel sound, or the substitution of a sound of some other vowel. This suppression or perversion of sound is much increased by the hurried manner in which many persons are accustomed to speak or read. Thus we hear *reb'l* for *rebel*; *pashunt* for *patient*; *p'rcede* for *precede*; *ev'ry* for *every*; *cuncern* for *concern*; *momunt* for *moment*, *edecate* for *educate*; *advücate* for *advocate*; *windur* for *window*; *pop'lar* or *popelar* for *popular*; *awfle* for *awful*, &c. So general is this fault, that the ear becomes accustomed to



the improper sounds from infancy ; hence arises the difficulty in remedying the defect, for the habit of indistinct utterance is thus early acquired and firmly established.

In pronouncing words containing unaccented syllables, care should be taken to avoid a formal and fastidious prominence of sound. The two extremes which ought to be equally avoided, are, carelessness on the one hand, and extreme precision on the other, as if the sounds of the letters were constantly uppermost in the mind.

**a**, obscure, as in *mental*. — Musical,<sup>1</sup> comical, critical, numerical, fatal, principal, original, criminal.

Special, beneficial, artificial, commercial, initial, credential, reverential, essential, impartial.

Ascendant,<sup>2</sup> defendant, defiance, reliance, variance, countenance, performance.

Peaceable,<sup>3</sup> agreeable, sociable, amiable, detestable, abominable, respectable, tolerable, valuable.

**a**, obscure long, as in *sulphate*. — Abandon,<sup>4</sup> abed, ability, about, abolish, afloat, again, alarm, amaze, apart, arise, away, canal, caress, catarrh, cathedral, . separate, carbonate, apostasy.

**e**, obscure, as in *travel*. — Travel,<sup>5</sup> chapel, gravel, counsel, moment,<sup>6</sup> confidence, dependent, impudent, silence, anthem, eminent, settlement.

Goodness,<sup>7</sup> boundless, sameness, plainness, laziness, bashfulness, bitterness, manliness, steadiness.

**e**, obscure long, as in *emerge*. — Belief,<sup>8</sup> believe, benevolent, before, behold, delight, delineate, deliver, deny, denounce, prepare, precede.

**i**, obscure, as in *ruin*. — Invincible,<sup>9</sup> forcible, audible, illegible, feasible, sentinel, possibly.

**o**, obscure, as in *idol*. — Collect,<sup>10</sup> command, commence, commission, committee, compose, comply, concern, convert, consult, convulse.

**o**, obscure long, as in *obey*. — Domain,<sup>11</sup> colossal, corroborate,<sup>12</sup> history, rhetoric, memorable, memory, composition,<sup>13</sup> compromise, melody, advocate.



Potato,<sup>14</sup> tobacco, motto, fellow, window, meadow, willow, billow, follow, to-morrow, sorrow.

**u**, obscure, as in *sulphur*. — Awful,<sup>15</sup> fearful, playful, dutiful, graceful, fearfully, beautifully.

**u**, obscure long, as in *educate*. — Articulate,<sup>16</sup> accurate, masculine, regular, particular, emulate.

Pleasure, exposure, erasure, nature, feature, pressure, leisure, imposture.

**y**, obscure, as in *truly*. — Envy, lady, safety, marrying, carrying.

<sup>1</sup> Not *music'l*.

<sup>2</sup> Not *ascendūnt*.

<sup>3</sup> Not *peaçūble*, or *peac'ble*.

<sup>4</sup> Not *ūbandon*, nor *ā'bandon*.

<sup>5</sup> Not *trav'l*.

<sup>6</sup> Not *momūnt*.

<sup>7</sup> Not *goodn's*.

<sup>8</sup> Not *b'lief*.

<sup>9</sup> Not *invincūble*.

<sup>10</sup> Not *cūllect*.

<sup>11</sup> Not *dūmain*.

<sup>12</sup> Not *corrōb'rate*.

<sup>13</sup> Not *compērsition*.

<sup>14</sup> Not *potatūr*.

<sup>15</sup> Not *awfle*.

<sup>16</sup> Not *artic'late*.

## EXERCISES ON THE CONSONANT SOUNDS.

In pronouncing the words in the following exercises, force and clearness of sound should be given to the consonant elements. The letters to which attention is more particularly directed are printed in Italics.

**b**, as in *babe*. — *Bad*, *bag*, *bat*, *beet*, *bear*, *bought*, *beast*, *stab*, *ebb*, *tube*, *globe*, *inhabit*, *babble*, *babbler*, *bound*, *beastly*, *bind*, *binder*, *begin*, *began*, *beggar*.

**ch**, as in *church*. — *Chair*, *chat*, *charm*, *check*, *churn*, *chirp*, *hatch*, *march*, *switch*, *scorch*, *satchel*, *touching*.

**d**, as in *did*. — *Deed*, *debt*, *mad*, *modest*, *would*, *should*, *deduce*, *added*, *wedded*, *dated*, *side*, *sided*, *deduced*.

**f**, as in *fife*. — *Fame*, *feud*, *fanciful*, *proffer*, *crafty*, *enough*, *rough*, *cough*, *trough*, *laugh*, *laughter*, *fatal*, *fireman*, *ferry*, *futile*, *physic*, *phantom*.

**g**, as in *gag*. — *Game*, *gag*, *plague*, *vague*, *ghost*, *guard*, *gone*, *jug*, *egg*, *guilt*, *gewgaw*, *guinea*, *give*.

- h**, as in *hold*. — *Hay*, *hate*, *high*, *huge*, *hot-house*, *human*, *who*, *behest*, *hap-hazard*,<sup>1</sup> *upholder*, *offhand*, *childhood*, *nuthook*, *withhold*, *ink-horn*, *gig-horse*, *race-horse*, *perhaps*, *unhinge*, *unhappy*.
- j**, as in *joy*. — *Jam*, *jar*, *jilt*, *gesture*, *genius*, *gentle*, *giant*, *gibbet*, *gypsy*, *edge*, *ledge*, *judge*, *judgment*, *justice*, *jury*, *June*, *July*.
- k**, as in *kirk*. — *Car*, *coil*, *seek*, *music*, *talk*, *vaccinate*, *flaccid*, *chasm*, *echo*, *choir*, *chorus*, *coquette*, *etiquette*, *epoch*, *architect*, *cucumber*, *conquest*.
- l**, as in *lull*. — *Bell*, *lurk*, *isle*, *pale*, *lark*, *loll*, *lively*, *lovely*, *hail*, *tall*, *sweetly*, *holy*, *awfully*.
- m**, as in *maim*. — *Man*, *morn*, *mound*, *mammon*, *moment*, *blame*, *hymn*, *dome*, *memory*, *memento*.
- n**, as in *nun*. — *Nine*, *linen*, *nay*, *gnat*, *can*, *keen*, *noun*, *condign*, *gnaw*, *kneel*, *banner*, *kitchen*, *hyphen*.
- ng**, as in *song*. — *King*, *ring*, *flinging*, *singing*, *anger*, *congress*, *nothing*, *prolong*, *drink*, *plank*, *monk*, *lynx*, *tinker*, *distinct*, *rankle*, *monkey*, *conquer*, *anchor*.
- p**, as in *pipe*. — *Peer*, *pin*, *pool*, *happy*, *pippin*, *puppet*, *rapid*, *tropic*, *pupil*, *piper*, *creep*, *grope*, *stop*, *steep*.
- r**,<sup>2</sup> (trilled,) initial, or before a vowel, as in *rap*. — *Ray*, *rough*, *raw*, *rend*, *rebel*, *Roman*, *rot*, *rest*, *room*, *ride*, *rise*, *rural*, *around*, *enrich*.
- r**, (untrilled,) final, or before a consonant, as in *nor*. — *Far*, *our*, *ear*, *eternal*, *murmur*, *former*, *torpor*, *servant*, *border*, *adore*, *appear*, *murmuring*, *forbear*.
- s**, as in *seal*. — *Sin*, *sign*, *suit*, *dose*, *sinless*, *science*, *transcend*, *psalm*, *scene*, *schism*, *beside*, *poesy*, *heresy*.
- sh**, as in *shine*. — *Shade*, *shine*, *gash*, *rash*, *sash*, *associate*, *mansion*, *enunciation*, *expansion*, *ocean*, *action*, *caution*, *nation*, *notion*, *station*, *promotion*, *chevalier*, *champaign*.

**t**, as in *tent*. — Tell, time, tune, matter, critic, debt, Thames, Thomas, receipt, indict, titter, better, chatter, tutor, taught, total.

**th**, as in *thin*. — Thank, thick, theory, theatre, bath, path, mouth, month, breath, ether, thankful, thoughtful, thinking, atheist, thorn.

**th**, as in *thine*. — This, thus, there, those, beneath, tithe, with, brethren, farthing, father, breathe, wreath, heathen, weather, blithe, clothe, therefore.

**v**, as in *valve*. — Veer, vine, vivid, weave, seven, votive, revive, survive, twelve, revolve, preserve, reserve.

**w**, as in *wine*. — Waft, wall, wonder, one, once, woo, wane, wormwood, weather, beware, weal, wayward, worth, worthless, wondrous, welcome.

**wh**, as in *whit*. — Whale, where, when, what, why, whether, white, whiten, whipping, whisper, whist.

**x**, like *ks*, as in *tax*. — Box, six, next, text, except, sexton, execute, ex'ile, exhume, complexion.

**x**, like *gz*, as in *exalt*. — Exact, example, exempt, exert, exaltation, exile'.

**y**, as in *yes*. — Year, young, yawn, you, use, utility, yonder, yawl, million, poniard, rebellion, spaniel, filial, yawning, useful.

**z**, as in *zeal*. — As, was, zephyr, maze, prize, flies, daisies, praises, arise, breezes, xanthine, Xerxes.

**z**, like *zh*, as in *azure*. — Glazier, razure, leisure, seizure, collision, occasion, persuasion, osier, vision, explosion, treasure, pleasure, roseate.

<sup>1</sup> Avoid omitting or slurring the *h* in compound words; as, *hap'azard*, for *hap-hazard*, *off'and* for *offhand*.

<sup>2</sup> The letter *r*, used as an *initial*, or before a vowel, is articulated by a forcible trill of the tongue against the upper gum. This sound should never be prolonged. It is sometimes mispronounced thus: *urray*, for *ray*; *urrough*, for *rough*.

## CONSONANT COMBINATIONS.

Pronounce the following words distinctly and forcibly. The initial and final combinations are printed in *Italics*, and may also be pronounced separately.

Words without connection of sense afford a better exercise in articulation than sentences.

1. *Blue, block ; brave, breath ; draw, drift ; dwell, dwarf ; fly, flounce ; free, fret ; glen, glide ; grain, growl ; cleave, cleft, close ; crave, crime, crust.*

2. *Play, plume ; proud, prove ; queen, quell ; shriek, shrink ; skill, sketch ; screen, scrawl ; slate, slug ; smite, small ; snow, snag ; speak, space ; sphere.*

3. *Splice, splash ; spring, spread ; squib, square ; stain, still ; stream, straw ; threw, thrift ; thwack, thwart ; truce, trash ; tweed, twine ; wheat, when.*

4. *Curb, bulb ; wolf, scarf, triumph, laugh ; dirge ; lunch, lurch ; marsh, walsh ; ink, jerk ; desk, earl, trample ; film, storm, prism, rhythm ; earn, black'n, open ; lisp, vamp, usurp, scalp ; delve, carve.*

5. *Act, sift, felt, sent, learnt, sort, most, first, apt, canst, lisp'd, pump'd, work'd, thank'd, risk'd, rock'd, froth'd, heap'd, fenc'd, pitch'd, repuls'd, scath'd.*

6. *Wants, wilts, facts, starts, precepts, roasts ; dense, once, science, else ; necks, silks, inks, basks ; proofs, cuffs, sylphs ; tenths, truths, depths, twelfths.*

7. *Want'st, wilt'st, left'st, attempt'st, help'st, hop'st, dup'st, usurp'st, coff'st, laugh'st, ask'st, lurk'st, sweet'n'st, licens'd.*

8. *Ebb'd, fobb'd, comb'd, long'd, oblig'd, urg'd, breath'd, world, snarl'd, arm'd, whelm'd, end, open'd, heard, spar'd, liv'd, starv'd, bronz'd, buzz'd.*

9. *Liv'dst, prov'dst, fill'dst, learn'dst, charm'dst, long'dst, digg'dst, lov'dst, blabb'dst, dazzl'dst.*

## PRONUNCIATION.

*Pronunciation* is the utterance of the words of a language. It includes articulation and accent.

REMARKS TO TEACHERS. — In a department so extensive as that of pronunciation, it is impossible to give any complete and at the same time practical summary. Learners, therefore, should frequently consult a dictionary of the English language, and all words which they have been accustomed to mispronounce should be frequently and correctly uttered aloud, to remedy the defect. Words which may be accurately and distinctly pronounced, when the attention is particularly directed to them in the exercises, are liable to be mispronounced when they occur in sentences. The attention of teachers is especially called to the following errors, as some of the more common ones to which pupils are liable in pronunciation : —

1. The omission or feeble utterance of the final consonant, viz. : — an, for and; moun, for mound; mornin, for morning; des, for desk; wep, for wept; beas, for beasts, &c.

2. The blending of syllables belonging to different words,<sup>1</sup> viz. : — Ther ris sa calm, for There is a calm; The pure rin art, for The pure in heart, &c.

3. The omission or wrong sound of the vowel in the final syllable, viz. : — vess'l for vessel; baskit for basket; iss, or uss, for ess, as goodniss for goodness; ist, or ust, for est, as honust for honest; ud, for ed, as learnud for learned; unt, for ent or ant; unee, for anee, &c.

4. The omission of an unaccented syllable, viz. : — scp'rate, for separate; eur'osity for curiosity; num'rus for numerous; ema'shate for emaciate (she-âte); lib'ry for library; glor'us for glorious; expe'renee for experience, &c.

5. The omission of a consonant where one word terminates and the next begins with a consonant, viz. : — Almos to despair, for Almost to despair; The man ad two sons, for The man had two sons; Sof silence, for Soft silence; That las till morn, for That last still morn, &c.

6. Perverting the sound *o* and *ow* final into that of *ur*, viz. : — potatur, for potato; fellur, for fellow; windur, for window.

7. The omission of *h* in words commencing with *wh*, as *wen* for when, *wat* for what, *wich* for which, &c.; also, in words commencing with *sh*, as *srink* for shrink, *srub* for shrub.

8. The addition of the sound of *r* to the end of certain words, as *idear* for idea, *sawr* for saw, *awr* for awe, &c.

9. The omission of the sound of *r* in certain words, as *fâh* for for, *wâm* for warm, *shawt* for short, *cawd* for cord, *watah* for water, &c.

10. The prolongation or drawling of a vowel sound, as *măăn*, for măn; *měăn*, for măn; *tăăne*, for tăn, &c.

11. The giving of a flat, drawling, or nasal sound for the sound of *ou* as in *our* as naow, or neow, for now; caow, for cow; saound, for sound, &c.

<sup>1</sup> In this fault we find the chief difficulty which many people have in speaking so as to be understood distinctly: Persons with only a moderate voice can be heard with ease in any part of a large hall if they are careful to send out each word from the lips perfect in itself, and clearly cut off from the others.

## VOWEL AND CONSONANT SOUNDS IN SENTENCES.

A *sentence* is an assemblage of words so joined as to make complete sense.

The following sentences are arranged to aid the learner in acquiring a correct enunciation, both of vowels and consonants. The vowels to which attention is to be especially directed are printed in *Italics*. By having the class pronounce these sentences in concert *after* the teacher, a sufficient volume of voice can best be secured. To insure accuracy of utterance, let them be pronounced by individual pupils.

- a** long, as in *fāte*. — *Stay, lady, stay*, for mercy's sake!  
The *breaking* waves dashed high. To praise the hand  
that *pays* thy pains. Well hast thou framed, old  
man, thy strains! O, *gaoler*, haste that fate to tell!
- a** short, as in *fāt*. — I am not mad! The greatest  
study of mankind is man. He bade me stand and  
hear my doom. As on a jag of a mountain crag.
- a** Italian, as in *fär*. — Hast thou a charm to stay the  
morning-star? Here it comes sparkling, and there  
it lies darkling. Ay, laugh, ye fiends! Not a sol-  
dier discharged his farewell shot. To arms! to arms!  
they come! they come! Charge, Chester, charge!
- a** broad, as in *fäll*. — So long he seems to pause on thy  
bald, *awful* head. His tall and manly form was  
bowed. Trust him little who praises *all*. *Aurora*,  
now, fair daughter of the dawn.
- a** long before *r*, as in *färe*. — I dare to meet the lion  
in his lair. O happy pair! O happy fair! Thou  
hast been careful with all this care. Let me but  
bear your love, I'll bear your cares.
- a** intermediate, as in *fäst*. — O grant me what I ask at  
last! Faster come, faster come, faster and faster.  
On the blast he flew swiftly past. What masks, what  
dances shall we have!

- e** long, as in *mē*. — 'Tis sweet to see the evening star appear. Hear, O ye nations! hear it, O ye dead! Up a high hill he heaves a huge round stone. We would not seek a battle as we are; nor as we are, say we, we will not shun it.
- e** short, as in *mēt*. — Uprouse ye, then, my merry merry men! Eternal summer gilds them yet, but all, except their sun, is set. He saw an elk upon the banks of the *Elbe*.
- i** long, as in *pīne*. — For life, for life, their flight they ply. His blithest notes the piper plied. What! silent still, and silent all?
- i** short, as in *pīn*. — Bring hither, then, the wedding ring. Him first, him last, him midst, and without end. His glimmering lamp still, still I see. My pretty, pretty lad.
- o** long, as in *nōte*. — In solemn measure, soft and slow, arose the father's notes of woe. Echo on echo, groan for groan. Roll on, thou deep and dark blue ocean, roll. Cold, bitter cold; no warmth, no light. On thy cold, gray stones, *O Sea*!
- o** short, as in *nōt*. — O'er stock and rock their race they take. He plods from the spot. You sun that sets upon the sea, we follow in his flight.
- o** long and close, as in *mōve*. — The Moor was doomed to do or die. Who spoke of love? Alas, poor Clarence! As I do live by food, I met a fool, a motley fool.
- u** long, as in *tūbe*. — Your voices in His praise at-tune. Adieu, adieu; my native shore fades o'er the waters blue. Eye the blue vault, and bless the useful light. Few, few shall part where many meet!



**u** short, as in *tüb*. — A drum, a drum, Macbeth doth come. High in his pathway hung the sun. For love is heaven, and heaven is love. Hush! hush! thou vain dreamer! Somewhere on a sunny bank buttercups are bright.

**u** middle, as in *fäll*. — The good woman stood to look at the wolf. Sir, you've pulled my bell as if you'd pull it off the wire. Full many a flower is born to blush unseen.

**u** short and obtuse, as in *für*. — One murder makes a villain. Turn and turn, and yet go on and turn again. Stern were her looks. The bird that whirls in air.

**oi** as in *vöice*. — Rejoice, still cried the crowd, rejoice. With songs of joy your voices raise. An hour of joy, an age of woe.

**ou** as in *söünd*. — And often, when I go to plough, the ploughshare turns them out. Not from one lone cloud, but every mountain now hath found a tongue.

#### ACCENT AND EMPHASIS.

*Accent* is a greater stress which is laid upon one *syllable* of a *word* than upon the others. The accented syllable is noted by a short mark, thus ('), placed just above the syllable at the right; <sup>1</sup> as in ban'ner, win'dow, alone', return', forgiv'ing.

*Emphasis* is a greater stress which is laid upon one or more *words in a sentence* than upon the others. Emphasis is placed upon the important word or words to bring out more fully the meaning of the sentence.

<sup>1</sup> The double accent mark when used in pronunciation, in this book, denotes that the aspirated sound of the succeeding consonant is thrown back on the preceding syllable; thus, *peti''tion* (petish'on.)



Emphatic words are sometimes indicated by *Italics*, and sometimes by CAPITAL LETTERS.

As a knowledge of ACCENT and EMPHASIS is essential to GOOD READING, the pupil should be made acquainted with the nature of each, and the distinction between them, for they are frequently confounded. Every word of two or more syllables has, in pronounciation, an accent upon one of the syllables; and some of the longer or more difficult words have, in addition to the principal accent, a *secondary*, or weaker one. And in every sentence, and clause of a sentence, there are one or more words which should be pronounced with a greater degree of force than the other words. We cannot give words their proper pronounciation unless we know the *accented syllables*, nor can we bring out the full meaning of a sentence unless we know the *emphatic words*. The accented syllables of words we learn by noticing the pronounciation of correct speakers, and by referring, in cases of doubt, to a dictionary. The emphatic words in a sentence we can learn only by knowing their relative importance in it, and the precise meaning which the writer intended to convey. When the meaning of a sentence is known, the emphatic words, are naturally and spontaneously suggested to us, just as they are to persons speaking their own sentiments. Accent often gives way to emphasis when the sense requires a syllable to be emphasized that is not accented, as in the first example below.

#### EXAMPLES OF EMPHASIS.

1. What is *done*, cannot be *undone*.
2. When I am *older*, I will praise Him *better*.
3. What *they* know by *reading*, I know by *action*.
4. It is not so easy to *hide* one's faults as to *mend* them.
5. Could'st *thou* not have patience with him *one night*?  
Lo, I have borne with him *these hundred years*.
6. An hour passed on — the Turk *awoke*;  
That *bright dream* was his *last*;  
He *woke* — to hear his sentry's *shriek*,  
To *arms*! *They come*! The GREEK! The GREEK!
7. *Pet.* How bright and goodly shines the moon!  
*Kath.* The moon! the *sun*: it is not *moon-light* now.  
*Pet.* I *say* it is the *moon* that shines so bright.  
*Kath.* I *know* it is the *sun* that shines so bright.

## INFLECTION.

*Inflection* is a slide or bend of the voice, either upward or downward, from the usual level of a sentence.

The upward, or *rising inflection*, is usually indicated by an acute accent ( ' ), and the downward, or *falling inflection*, by the grave accent ( ` ).

## RISING INFLECTION.

The **rising inflection** is generally applied to single words, though it often extends through several; and sometimes through an entire sentence. In definite questions, — that is, such as may be answered by Yes or No, — it takes the form of a gradual rise, varied only by emphatic words. The following diagrams will show the direction of the voice in the more common cases of the rising inflection.

The air, the earth, the water, teem with delighted existence.

Can you read?

Will you die of hunger

in the land which your sweat has made fertile:

Shall we live in slavery?

## EXAMPLES OF RISING INFLECTION.

1. Good morning, Henry'. Are you going to school'?

2. Did you ever try' to help it, John'?

3. Sun', Wáter, and Wind', and Bird' say, No.

4. Do you see yonder cloud, that's almost in the shape of a camel'?

## FALLING INFLECTION.

The **falling inflection** usually commences at a point above the key, and slides down toward it, and to it when the thought is completed. When a sentence ends with a graver sentiment than the opening one, the voice may fall below the key.

Indefinite questions — that is, such as cannot be answered by Yes or No — are usually delivered with a downward slide from the emphatic word to the end of the sentence.

Every leaf is of a different *form*; every *plant* hath a separate in-*habitant*.

What are you going to *do about it?*

*AWAKE*, *ARISE*, or be for-*ever fallen!*

Where sleep the brave

If our cause is not just, there is *no just cause*, and no *justice on earth*.

#### EXAMPLES OF FALLING INFLECTION.

1. Stop! Stand still! Hark!
2. Tell the truth; that is the best excuse at all times.
3. Why stand ye here idle?
4. What do you call the play?
5. When shall we get to the top of the hill?
6. *Charge*, Chester, *Charge*! *On*, Stanley, *on*!

#### RISING AND FALLING INFLECTIONS.

See page 28 for examples illustrating these principles.

The following are the more general and obvious principles for the use of the inflections, to which there are many exceptions. There are many sentences and clauses which might very properly be read with either the rising or falling inflection, according to the reader's conception of the idea intended to be conveyed. As a general principle, positive and complete assertion may be said to have the *falling inflection*, and doubtful or incomplete, the *rising*.

The *rising inflection* is generally required —

1. When the sense is incomplete or suspended.
2. In words and phrases of address, except when they are emphatic or long.
3. In language of tender emotion, politeness, gentle entreaty, and poetic expression.
4. In questions that can be answered by Yes or No; except when the question is asked or repeated in an emphatic or an impatient tone.
5. Where such words are inserted in a sentence as Saying, Said, Replying or Replied, Exclaimed, &c., the voice is suspended or kept up.

The *falling inflection* is generally required —

6. When the sense is complete or terminated; but when a sentence consists of several clauses expressing complete sense, the last but one may take the rising inflection.
7. In questions that cannot be answered by Yes or No.
8. In answers to questions, except when given in a careless or slightly disrespectful manner.

9. In language of deep emotion, as of authority, bold encouragement, surprise, denunciation, or terror.

10. When words or clauses are compared, contrasted, or in antithesis, the former part generally has the rising inflection, and the latter the falling; but,

11. When negation is opposed to affirmation, the negative member of the sentence generally has the rising inflection, and the affirmative member the falling, in whichever order they occur.

12. All rules for the rising inflection are liable to be modified by strong emphasis, which overrides every thing else, and gives to the voice the falling inflection, or a form of the circumflex, with a strong downward slide.

\*\*\* The following examples are numbered so as to refer to the numbering of the above general principles of inflection.

#### EXAMPLES OF INFLECTION.

1. With his conduct last evening', I was not pleased. Here waters', woods', and winds', in concert join.

2. My friends', I come not here to talk. How is this, my father' ! do you not believe' me' ? Well, sir', the victim was' — I yet fear to expose your friend. On' ! ye brave', who rush to glory or the grave' !

3. My mother' ! when I learned that thou wast dead', Say', wast thou con'scious of the tears' I shed ? Awake, little girl' ; 'tis time to arise' ; Come, shake drowsy sleep from your eyes. It is true, Charles', we ought to be obliging to one another' ; you shall have my kite to-day' and to-morrow.

4. Can you read' ? Will you lend me your kite' ? Had Thebes a hundred gates', as sung by Homer' ? Can wealth', or honor', or pleasure', satisfy the soul' ?

5. Alas ! he said, the ride has wearied you. Came men and women in dark clusters round, some crying Let them up' ! they shall not fall' ; and others, Let them lie' ! for they have fallen'.

6. I will praise God with my voice' ; for I may praise him, though I am but a little child'. Come, let us go forth into the fields' ; let us see how the flowers

spring<sup>a</sup>; let us listen to the warbling of the birds', and sport ourselves on the new grass<sup>a</sup>.

7. Who, then, can be saved<sup>a</sup>? How sleep the brave<sup>a</sup> who sink to rest, by all their country's wishes blest !

8. *Mr. L.* Do you *like'* to work' ?

*Boy.* Yes, sir', very well<sup>a</sup>, this fine weather.

*Mr. L.* But would you not rather *play'* ?

*Boy.* This is not *hard<sup>a</sup>* work. It is almost as good as *play*.

*Mr. L.* Who *set'* you to work?

*Boy.* My father<sup>a</sup>, sir.

*Mr. L.* What is your name<sup>a</sup> ?

*Boy.* Peter Hurdle<sup>a</sup>, sir.

*Mr. L.* How *old<sup>a</sup>* are you ?

*Boy.* Eight years old, next June<sup>a</sup>.

*Mr. L.* How long have you been<sup>a</sup> here ?

*Boy.* Ever since six o'clock this morning<sup>a</sup>.

*Mr. L.* Are you not *hungry'* ?

*Boy.* Yes, sir', but I shall go to *din<sup>a</sup>ner* soon.

Will you go to town' to-day' ? Yes', perhaps I will'.

9. Strike<sup>a</sup>, you slave<sup>a</sup>! stand<sup>a</sup>, rogue<sup>a</sup>! stand<sup>a</sup>! you base slave, strike<sup>a</sup>! O that I knew where I might find Him! that I might come even to His seat<sup>a</sup>!

10. Is this book yours', or mine<sup>a</sup> ? It was black' or white<sup>a</sup>, soft' or hard<sup>a</sup>, rough' or smooth<sup>a</sup>. He preferred hon<sup>a</sup>or to dis<sup>a</sup>honor, worth<sup>a</sup> to wealth'.

11. I come not to destroy', but to fulfil'. Show that you are brave by deeds<sup>a</sup>, not by words'. Did he go will'ingly' or un<sup>a</sup>willingly' ? He went will'ingly, not unwillingly'.

12. John', *John<sup>a</sup>*. Mr. Speaker', *Mr. Speaker<sup>a</sup>*. Did you see him there' ? Sir' ? *Did you see him there'?*

Will you deny' it? *Will you deny' it?* said he, repeating the question in a louder and more emphatic tone'.

### CIRCUMFLEX.

The union of the two inflections is called the *circumflex*, or *wave*, and is marked thus, ^, or thus, ˇ.

The *circumflex* is used to indicate the emphasis of strong assertion, surprise irony, contrast, mockery, or hypothesis; also, in expressions used in a peculiar sense, or with a double meaning. Its effect is sometimes upon single words, and sometimes it takes the form of a wave, or gradual sweep, extending through the sentence, the voice ascending to the emphatic word, and falling after it, (see figures 3 and 4,) as in language of supplication, or when a proposition is expressed with such confidence in its truth as precludes contradiction: also in an indirect question, that is, when a *declarative* sentence is spoken in the *form* of a question.

The two inflections combine so as to form different kinds of circumflex, which may be represented by the following figures:—



The application of the different forms of the circumflex to the various classes of sentences, must be left, in a great measure, to the taste and judgment of the teacher.

### EXAMPLES OF THE CIRCUMFLEX.

1. What! is it yours? Are you a traitor?
2. A fine man you will make if you go on in this way!
3. The cat will play with a ball, but she thinks it rare sport to torture a mouse.
4. You are not angry, sure!
5. Some have sneeringly asked, Are the Americans too poor to pay a few pounds on stamped paper?
6. And they bowed the knee before him, and mocked him, saying, Hail! King of the Jews!
7. Mother, let me stay at home with you to-day.
8. So, you never knew the history of this man'?
9. My dear, you have some pretty beads there? Yes, papa. And you seem to be vastly pleased with them? Yes, papa.

10. Truly, we would not offēnd you.

11. "Tried and convicted trăitor?" Who says this?  
Who 'll prove it at his peril on my head?  
"Bănished?" I thank you for 't. It breaks my chain

#### MONOTONE.

When no inflection is used, a *monotone*, or sameness of tone, is produced.

The term *monotone*, in the language of elocution, should not be understood in its literal signification, as "a sound never varied," but rather to imply the successive recurrence of the same radical pitch or tone, with a full, smooth, and prolonged stress of voice. Its low-pitched, solemn utterance may be said to resemble the repeated sounds of a deep-toned bell, with its perpetually recurring low note.

It is the language of awe, reverence, solemnity, grandeur, majesty, and power; especially when connected with the idea of supernatural agency, or influence. Emotions of amazement, terror, and horror are often expressed in monotone.

In its proper place, monotone can be employed with beauty and effect; but one of the most prominent faults in reading is a prevalent use of this mode of voice, without reference to appropriateness. This habit destroys every thing like feeling or expression, and is the chief cause of that wearisome sameness so common in the reading exercise of the school room. Teachers should be unremitting in their efforts to counteract this tendency. To this end they should omit no opportunity of showing the use and effect of the inflections and the circumflex; also, of leading the child to study the meaning of the selection to be read, and to give expression to the author's ideas by means of the proper tones, stress, pitch, and movement of the voice.

#### EXAMPLES OF MONOTONE.

The stars shall fade away, the sun himself  
Grow dim with age, and nature sink in years.

In thoughts from the visions of the night, when deep sleep falleth on men, fear came upon me, and trembling, which made all my bones to shake. Then a spirit passed before my face; the hair of my flesh stood up: it stood still, but I could not discern the form thereof: an image was before mine eyes; there was silence, and I heard a voice, saying, Shall mortal man be more just than God? shall a man be more pure than his Maker?



## WORDS OFTEN MISPRONOUNCED.

The correct pronunciation of the following words should be learned by the pupil from a Pronouncing Dictionary. Worcester's Dictionaries are the most complete and accurate in this department. See Pronunciation, on page 21.

Abdomen	chest	exemplary	lenient	Sacrament
accent (v.)	clique	exhibit	livelong	sacrifice
accessory	clothes	exhort	lyceum	saucy
acorn	coadjutor	exquisite	Massacre, -d	sausage
adult	column	extirpate	mercantile	scallop
adverse	combatant		mirage	scath, -ing
advertise	comely	Fairy	mischievous	series
again	comparable	February	misconstrue	sinecure
aged	compensate	fertile	museum	sirup
aggrandize	complaisance	finale	mustache	sloth
agile	compromise	finance		soiree
alabaster	comrade	financier		spaniel
ally	concentrate	forge	Nasal	specialty
alternate	confiscate, -ed	fragmentary	national	species
amateur	construe	fulsome	none	spectacle
amenable	cousummate		nothing	splenetic
auchovy	contemplate	Gainsay	Oasis	squirrel
ancient	contrary	gather	obdurate	stone
antipodes	contumely	gaunt	often	strew
apparent	conversant	genuine	opponent	suite
Arab	coquetry	get	orthoepest	summary
Arabic	courier	girl		sword
architect	courteous	glacier		synod
archives	creek	governor	Panegyric	
arctic		grievous	parent	Tedious
are	Daunt	grimace	partner	tenet
area	debut	guardian	partridge	threshold
aroma	defalcation		patent (n.)	thyme
Asia	demonstrate	Half	patent (adj.)	tiny
aspirant	desultory	harass, -ing	patriot	tortoise
asylum	devastate, -ed	hearth	patriotism	toward
aye	diplomacy	heroine	pedestal	transparent
	discern	heroism	peremptory	tribune
Balm	discrepant	homage	pianist	trulent
baths	discrepancy	horizon	piquant	truths
beard	dishabille	humble	placard	tune
been	disputable	hundred	platina	
beneath	disputant		precedent (n.)	Uranus
betroth	district	Idea	precedent (adj.)	
bitumen	docile	imbecile	precise	Vagary
bivouac	does	impetus	preface	vehement
blasphemous		infantile	prestige	vignette
blithe	E'er	inquiry	pretty	
bombast	egotism	integral	primary	Weapon
bonnet	elegiac	interested	progress	well
bouquet	eleven	isolate	protege	whole
brethren	elm	isthmus	puissant	why
brooch	eucervate	Italian	Quay	wisacre
bulwark	engine	Italic		withes
buoyant	ephemeral	Juvenile	Recess	
	epicurean		recognize	Yacht
Calf	epoch		reparable	yes
cartridge	ere	Lamentable	reptile	yet
catch	errand	laugh	rhubarb	yonder
celibacy	European	learned (adj.)	robust	youths
cellar	every	legislative	roof	
cement	excise	legislature	root	Zoology



# THE FOURTH READER.

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## READING LESSONS.

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### I.—GOD: A HYMN IN PROSE.

MRS. BARBAULD.

ex-cēēd'ing	mēl'ō-dy	tōngue (tūng)
ēl'ē-phānt	ə-mōngst'	kīnd'nēs
crāwl'ēth	pēb'bles	cōm-mānd'
prāiș'ēs	īn'fānt	rē-māin'ēth

1. COME, let us praise God, for He is exceeding<sup>1</sup> great; let us bless God, for He is very good.

2. He made all things; the sun to rule the day, the moon to shine by night.

3. He made the great whale,<sup>2</sup> and the elephant,<sup>3</sup> and the little worm that crawleth on the ground.

4. The little birds sing praises to God when they warble<sup>4</sup> sweetly in the green shade.

5. The brooks and rivers praise God, when they murmur<sup>5</sup> with melody<sup>6</sup> amongst the smooth pebbles.<sup>7</sup>

6. I will praise God with my voice; for I may praise Him though I am but a little child.

7. A few years ago, and I was a little infant, and my tongue was dumb<sup>s</sup> within my mouth.

8. And I did not know the great name of God, for my reason was not come unto me.

9. But now I can speak, and my tongue shall praise Him; I can think of all His kindness, and my heart shall love Him.

10. Let Him call me, and I will come unto Him; let Him command, and I will obey Him.

11. When I am older, I will praise Him better; and I will never forget God, so long as my life remaineth in me.

<sup>1</sup> EXCEEDING. Very, exceedingly.

<sup>2</sup> WHALE. The largest animal living in water.

<sup>3</sup> ELEPHANT. The largest land animal.

<sup>4</sup> WARBLE. To sing as birds do.

<sup>5</sup> MURMUR. To make a low, continued sound, as a running brook.

<sup>6</sup> MELODY. Sweetness of sound, music.

<sup>7</sup> PEBBLES. Small, roundish stones.

<sup>8</sup> DUMB. Not able to speak.

## II. — THE SHEEP AND THE BIRDS.

a-lärmed'	ought (awt)	crēat'ures
cāught (kawt)	ān'swered (-sərd)	cōm'fort-ā-ble
trōub'led	hāch'et	yēs'ter-day

1. A FATHER and his son were once sitting under a tree upon a hill. It was near sunset, and a flock of sheep were feeding near them. A strange<sup>1</sup> man came by, who had a dog with him. As soon as the sheep saw the dog, they became alarmed,<sup>2</sup> and ran into some thorny bushes which grew near by. Some of their wool caught upon the thorns, and was torn off.

2. When the boy saw this, he was troubled,<sup>3</sup> and said, "See, father, how the thorns tear away the wool from

the poor sheep. These bushes ought to be cut down, so that hereafter they may not harm the sheep." His father was silent a while, and then said, "So you think the bushes ought to be cut down?" "Yes," answered his son, "and I wish I had a hatchet to do it with." The father made no reply, and they went home.

3. The next day they came to the same place with a hatchet. The boy was full of joy, and very eager to have his father begin to cut down the bushes. They sat down upon the hill, and the father said, "Do you hear how sweetly the birds sing? Are they not beautiful creatures?" "O, yes," replied the boy; "the birds are the most beautiful of all creatures."

4. As they were speaking, a bird flew down among the bushes, and picked off a tuft<sup>4</sup> of wool, and carried it away to a high tree. "See," said the father, "with this wool the bird makes a soft bed for its young in the nest. How comfortable<sup>5</sup> the little things will be! and the sheep could well spare a little of their fleece. Do you now think it well to cut down the bushes?" "No," said the boy; "we will let them stand."

5. "My dear son," said the father, "the ways of God are not always easy to understand.<sup>6</sup> It seemed to you very hard, yesterday, that the poor sheep should lose their wool; but to-day you see that without this wool the little bird could not have made its warm nest. So, many things happen to us which seem hard; but God ordains<sup>7</sup> them for our good, and they are meant in kindness and love."

<sup>1</sup> STRANGE. Unknown.

<sup>2</sup> ALARMED. Frightened, scared.

<sup>3</sup> TROUBLED. Disturbed, vexed.

<sup>4</sup> TUFT. A collection, as thread, hair, or feathers in a bunch.

<sup>5</sup> COMFORTABLE. In a state of comfort, free from distress or uneasiness, at ease.

<sup>6</sup> UNDERSTAND. Comprehend, know.

<sup>7</sup> ORDAINS. Appoints, decrees.



### III. — THE BRAVE PEASANT.

sűd'den

strēamş

ō-ver-flōwed'

möûn'tainş

cűr'rent

şur-röûnd'ed

pīt'ied

dűc'ats

pěaş'ant

1. In the hard winter of 1783 and 1784 there were many sudden and heavy storms of rain. The streams and rivers overflowed their banks, and swept along large pieces of broken ice in their course.

2. In the city of Verona, in Italy, there was a large

bridge over the river Adige.\* This river rises in the snowy mountains of Tyrol,† and runs with a rapid current. Upon the bridge there was a house in which the toll-gatherer<sup>1</sup> lived with his family.

3. By a sudden increase<sup>2</sup> of the river, this house became entirely surrounded by water; and many of the arches of the bridge were carried away by the huge blocks of ice which floated down the current. The part of the bridge on which the house was built stood the longest, because it was the most strongly made. But it looked as if it must soon go with the rest.

4. The poor man, and his wife and children, uttered loud cries for help, which were heard by a great number of persons who stood on the banks. Every body pitied them, but no one could do any thing for them, because it seemed impossible that a boat could live in a river running with such force, and so filled with blocks of ice.

5. A nobleman on horseback rode down to the banks of the river; and when he saw the dangerous position of the family, he held up a purse containing two hundred ducats<sup>3</sup> of gold, and said he would give it to any one who would save them.

6. But the fear of death kept every body — even some sailors who were present — from making the attempt. In the mean time the water rose higher around the house every moment.

7. At last an Austrian peasant<sup>4</sup> felt his heart filled with pity for the poor people, and resolved<sup>5</sup> to save them if he could. He sprang into a boat, pushed off from the shore, and, by his strength and skill, reached

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\* Adige (Äd'äge or Ä'dē-jä.)

† Tŷr'öl.

the house at last. But the family was numerous, and the boat was small ; so that he could not bring them all at once.

8. He first took three persons, and conducted<sup>6</sup> them safely to land, and then went back for the rest, and brought them away also. Hardly was this done, when the house, and the part of the bridge on which it stood, were carried away.

9. The brave peasant was hailed<sup>7</sup> with shouts of joy and admiration.<sup>8</sup> The nobleman offered him the purse of gold, and said that he well deserved it. But the peasant declined to take it, saying, "I did not do this for money ; I am not rich, but I have enough for my wants : give it to the poor toll-gatherer, who has lost his all." And then he went away without telling the people his name, or where he lived.

<sup>1</sup> TOLL-GATHERER. One who takes the toll or money paid for the privilege of passing over a bridge, along a public road, &c.

<sup>2</sup> INCREASE. A growing larger.

<sup>3</sup> DUCAT. A coin, when made of gold, worth about two dollars.

<sup>4</sup> PEASANT. A laboring man in Europe, who lives in the country.

<sup>5</sup> RESOLVED. Determined.

<sup>6</sup> CONDUCTED. Brought, led.

<sup>7</sup> HAILED. Saluted, called to.

<sup>8</sup> ADMIRATION. Wonder mingled with esteem or love.

#### IV. — SPEAK GENTLY.

ăc'cents

ă'ged

ę-nough' (ę-nŭf')

ęn-dŭre'

ęrr'ing

töiled

pęr-chănçe'

friënd'shĭp

ăf-fęc'tĭon

1. SPEAK gently ; it is better far

To rule by love than fear :

Speak gently ; let no harsh words mar<sup>1</sup>

The good we might do here.

2. Speak gently to the little child ;  
     Its love be sure to gain ;  
     Teach it in accents<sup>2</sup> soft and mild :  
     It may not long remain.<sup>3</sup>
  
3. Speak gently to the aged one ;  
     Grieve not the care-worn<sup>4</sup> heart ;  
     The sands of life are nearly run :  
     Let such in peace depart.<sup>5</sup>
  
4. Speak gently, kindly to the poor ;  
     Let no harsh tone be heard :  
     They have enough they must endure,<sup>6</sup>  
     Without an unkind word.
  
5. Speak gently to the erring ; know  
     They must have toiled<sup>7</sup> in vain ;  
     Perchance<sup>8</sup> unkindness made them so :  
     O, win them back again.
  
6. Speak gently ; Love doth whisper low  
     The vows<sup>9</sup> that true hearts bind,  
     And gently Friendship's<sup>10</sup> accents flow ;  
     Affection's<sup>11</sup> voice is kind.

<sup>1</sup> MAR. Hurt, injure.

<sup>2</sup> ACCENT. Manner of speaking.

<sup>3</sup> REMAIN. Stay, be present.

<sup>4</sup> CARE-WORN. Worn or vexed with care, troubled.

<sup>5</sup> DEPART. Go away, leave.

<sup>6</sup> ENDURE. Bear, suffer.

<sup>7</sup> TOILED. Labored, worked hard.

<sup>8</sup> PERCHANCE. Perhaps, maybe.

<sup>9</sup> VOWS. Solemn promises.

<sup>10</sup> FRIENDSHIP. The state or feelings of those who are friends.

<sup>11</sup> AFFECTION. Warm regard, attachment, love.

## V.—THE YOUNG WITNESS.

of-fence'	wit'ness-es	hěav'en (hěv/vn)
jūs'tice	ōath	neigh'bōr (nā'būr)
lāw'yer	quēs'tions	bē-liēve'
at-tor'ney (at-tūr'nē)	hōn'or	prīz'on-ēr (priz'zu-ēr)
cōûn'sel	dâugh'ter	con-vict'ed

1. WHEN a person commits an offence<sup>1</sup> against the law,—such as murder, rob'bery, or setting fire to a house,—he is tried for it before a court of justice, and punished if found guilty. A magistrate, called a *judge*, presides<sup>2</sup> at the trial. The person to be tried is called the *prisoner*, or the *defendant*. A jury of twelve men hear the case, and decide whether he is guilty or not.

2. The case is managed on behalf of the government by a lawyer, who is called the *attorney-general*, or the *prosecuting attorney*, or sometimes the *district attorney*. The prisoner is defended by another lawyer, who is called his *counsel*. In important cases, two or more lawyers are sometimes employed on each side.

3. Witnesses are examined on both sides at a trial. They testify under oath; that is, before they tell what they saw or know, they are obliged to take an oath that they will tell the truth, the whole truth, and nothing but the truth. If a witness states what is not true, his offence is called *perjury*, and it is severely punished. It is also a sin against God.

4. Very young children cannot be witnesses, because they cannot understand what an oath means. Sometimes a child is offered as a witness, who is of such an



age that the judge and the lawyers must find out, by asking questions, whether he or she understands the meaning of an oath. The judge decides by the answers whether the witness shall be received or not.

5. Once, at a trial in the State of New York, a little girl, nine years of age, was offered as a witness against a prisoner who was on trial for a crime committed in her father's house.

6. "Now, Emily," said the counsel for the prisoner, "I want to know if you understand the nature of an oath."

7. "I don't know what you mean," was the simple answer.

8. "There, your honor," said the counsel, addressing the judge, "it is obvious<sup>3</sup> that this witness must be rejected, because she does not comprehend the nature of an oath."

9. "Let me see," said the judge. "Come here, my daughter."

10. Assured<sup>4</sup> by the kind manner and tone of the judge, the child stepped forward to him, looking confidently in his face, with a calm, clear eye, and in a manner so artless and frank that it went straight to the heart.

11. "Did you ever take an oath?" inquired the judge.

12. The little child stepped back with a look of horror,<sup>5</sup> and, blushing deeply, answered, "No, sir." She thought he meant to ask if she had ever used profane<sup>6</sup> language.

13. "I do not mean that," said the judge, who saw her mistake; "I mean, were you ever a witness before?"

14. "No, sir; I never was in court before," was the answer.

15. He handed her the Bible open.

16. "Do you know that book, my daughter?"

17. She looked at it, and answered, "Yes, sir; it is the Bible."

18. "Do you ever read it?" he asked.

19. "Yes, sir, every evening."

20. "Can you tell me what the Bible is?" inquired the judge.

21. "It is the word of the great God," she answered.

22. "Well, place your hand upon this Bible, and listen to what I say;" and he repeated slowly the oath usually administered<sup>7</sup> to witnesses.

23. "Now," said the judge, "you have been sworn as a witness. Will you tell me what will befall you if you do not tell the truth?"

24. "I shall be shut up in the state prison," answered the child.

25. "Any thing else?" asked the judge.

26. "I shall never go to heaven," she replied.

27. "How do you know this?" asked the judge again.

28. The child took the Bible, and turning rapidly to the chapter containing the Commandments, pointed to the injunction, "Thou shalt not bear false witness against thy neighbor;" adding, "I learned that before I could read."

29. "Has any one talked to you about your being a witness in court against this man?" inquired the judge.

30. "Yes, sir," she replied; "my mother heard they wanted me to be a witness, and last night she called me

to her room, and asked me to tell her the Ten Commandments; and then we knelt down together, and she prayed that I might understand how wicked it was to bear false witness against my neighbor, and that God would help me, a little child, to tell the truth as it was before him. And when I came up here with mother, she kissed me, and told me to remember the Ninth Commandment, and that God would hear every word that I said."

31. "Do you believe this?" asked the judge, while a tear glistened<sup>8</sup> in his eye, and his lip quivered<sup>9</sup> with emotion.<sup>10</sup>

32. "Yes, sir," said the child, with a voice and manner that showed her conviction<sup>11</sup> of its truth was perfect.

33. "God bless you, my child," said the judge; "you have a good mother. This witness is competent,"<sup>12</sup> he continued. "Were I on trial for my life, and innocent of the charges against me, I would pray God for such witnesses as this. Let her be examined."

34. She told her story in a simple way, but with a directness that made every body who heard her believe that she was telling the truth. The lawyers on both sides asked her many questions, but she never varied from the statement she had first made. Some of the witnesses for the prisoner had sworn falsely, but the truth of the little girl prevailed against their untruth. The jury believed her, and the prisoner was convicted<sup>13</sup> mainly on the strength of what she testified.

<sup>1</sup> OFFENCE. Misdeed.

<sup>2</sup> PRESIDES. Has charge of.

<sup>3</sup> OBVIOUS. Plain.

<sup>4</sup> ASSURED. Made confident.

<sup>5</sup> HORROR. Extreme terror.

<sup>6</sup> PROFANE. Irreverent to sacred persons or things, impious.

<sup>7</sup> ADMINISTERED. Given or tendered.

<sup>8</sup> GLISTENED. Shone or glittered.

<sup>9</sup> QUIVERED. Moved tremulously.

<sup>10</sup> EMOTION. Feeling.

<sup>11</sup> CONVICTION. Belief.

<sup>12</sup> COMPETENT. Qualified or suitable.

<sup>13</sup> CONVICTED. Declared guilty.

## VI. — THE LORD'S PRAYER.

ROBERT BLAIR.

fä'ther	gräte'fûl	för-ğiv'en (fôr-ğiv'vın)
û-ni-vër'sal	hôm'age	guârd
hăl'lôwed	re-şigned'	temp-tă'tiön
be-nēath'	con-tënt'ed	e-tër'ni-ty

1. FATHER of all, we bow to thee,  
     Who dwell'st in heaven adored,  
     But present still through all thy works,  
     The universal<sup>1</sup> Lord.
2. Forever hallowed<sup>2</sup> be thy name  
     By all beneath the skies ;  
     And may thy kingdom still advance,  
     Till grace to glory rise.
3. A grateful homage<sup>3</sup> may we yield,  
     With hearts resigned<sup>4</sup> to thee ;  
     And as in heaven thy will is done,  
     On earth so let it be.
4. From day to day we humbly own  
     The hand that feeds us still ;  
     Give us our bread, and teach to rest  
     Contented in thy will.
5. Our sins before thee we confess ;  
     O, may they be forgiven !  
     As we to others mercy show,  
     We mercy beg from Heaven.

6. Still let thy grace our life direct,  
 From evil guard our way,  
 And in temptation's fatal path  
 Permit us not to stray.

7. For thine the power,<sup>5</sup> the kingdom thine;  
 All glory's due to thee:  
 Thine from eternity<sup>6</sup> they were,  
 And thine shall ever be.

<sup>1</sup> UNIVERSAL. Of or comprising all.

<sup>2</sup> HALLOWED. Holy, sacred.

<sup>3</sup> HOMAGE. Reverence, worship.

<sup>4</sup> RESIGNED. Yielded, given up.

<sup>5</sup> POWER. Ability, might.

<sup>6</sup> ETERNITY. Endless duration.

## VII. — THE THEFT OF THE GOLDEN EAGLE.

in-hăb'it-ants	vîl'la-ğers	vîş'i-ble
en-jöŷ'ing	ex-clāim'ing	wrîng'ing
in-ter-rüpt'ed	hŭr'ry-ing	bap-tîzed'
piērç'ing	ey'ry (ăr'e or ē're)	prēc'i-pîce

1. THE golden eagle is a bird of prey, and it is found in the British Islands, and in the lofty and barren cliffs of the Orkney Islands, which lie on the north of Scotland.

2. One of these birds was once the cause of great distress and terror to the inhabitants<sup>1</sup> of a village there. The villagers had gone out, one summer day, to the hay fields. About one o'clock they left their labor, to rest, and to eat the food they had brought with them. While they were enjoying themselves in this quiet way, the peaceful, happy scene was suddenly interrupted<sup>2</sup> by a

great golden eagle, the pride, but also the pest, of the village.

3. The savage bird stooped down over the party of villagers for a moment in its flight, and then soared<sup>3</sup> away with something in its talons.

4. One piercing shriek from a woman's voice was heard, and then the cries of the villagers, exclaiming, "Hannah Lamond's child! Hannah Lamond's child! The eagle has carried it off!"

5. In an instant, many hundred feet were hurrying towards the mountain, whither the eagle had flown. Two miles of hill and dale, copse<sup>4</sup> and shingle,<sup>5</sup> lay between; but in a short time the foot of the mountain was covered with people.

6. The eyry (which is the name for an eagle's nest) was well known, and both of the old birds were visible on the ledge of a high rock. But who could scale that dizzy cliff, which even Jack Stewart, the sailor, had attempted in vain?

7. All the villagers stood gazing, and weeping, and wringing their hands, yet not daring to venture up a cliff which seemed to afford them no footing.

8. Hannah Lamond, meanwhile, was sitting on a rock beneath the mountain, as pale as death, with her eyes fixed on the eyry. No one had hitherto noticed her, for every eye was, like hers, fixed on the eyry.

9. Presently she started up, crying out, "Only last Sunday was my sweet child baptized!" and dashed through the brakes, over the huge stones, and up the precipice,<sup>6</sup> faster than the hunter in pursuit of game. No one doubted that she would be dashed to pieces. But the thought of her infant in the talons of the eagle seemed to give the wretched mother strength. On she

went, in spite of the dangers to which she was exposed on the fearful precipice up which she was climbing. "

10. As she drew near the eyry, the eagles dashed by, so close to her head that she could see the yellow light of their wrathful eyes. They did not hurt her, but flew to the stump of an ash tree, which jutted out of a corner in the cliff near her. The poor mother passed on, and, having at length reached the dreaded spot, fell across the eyry, in the midst of the bones with which it was strewed, and clasped her child alive in her arms.

11. There it lay unhurt and at rest, wrapped up just as she had laid it down to sleep in the harvest field. The little creature gave a feeble cry, and she screamed out, "It lives! it lives!"

12. Binding her darling to her waist with her handkerchief, and scarcely daring to open her eyes, she slid down the shelving<sup>7</sup> rocks, to a small piece of root-bound earth. Her fingers seemed to have gained new strength, as she swung herself down by broom,<sup>8</sup> and heather,<sup>9</sup> and dwarf birch, striking her feet from time to time against the sharp-edged rocks. But she felt no pain.

13. The side of the precipice now became steep as the wall of a house; but it was matted with ivy, whose thick, tough stems clung to the rock, and formed a ladder, down which she swung herself; while her neighbors, far below on their knees, were watching her, thinking each moment she would be killed.

14. Again she touched earth and stones. She heard a low bleating beside her, and, looking round, saw a goat, with two little kids: she followed their track down the rest of the precipice. Her rugged path became easier as she went on, and brought her at length to the foot of the mountain again, among her neighbors

and friends, who, a few moments before, had scarcely dared to hope they should ever see her again.

15. On first reaching the ground, her strength failed, and she fell fainting to the earth. The crowd that had gathered round, to welcome her, now stood back to give her air. She was soon well again, and joined them in giving thanks to God, who had saved her child and herself in the hour of danger.

<sup>1</sup> INHABITANTS. Those who dwell in a place, dwellers.	gravel and pebbles on the sea-shore.
<sup>2</sup> INTERRUPTED. Broken in upon, stopped, interfered with.	<sup>6</sup> PRECIPICE. A steep descent, a head-long steep.
<sup>3</sup> SOARED. Flew aloft.	<sup>7</sup> SHELVEING. Sloping, inclining.
<sup>4</sup> COPSE. A wood of small trees.	<sup>8</sup> BROOM. A kind of shrub.
<sup>5</sup> SHINGLE. Water-worn and loose	<sup>9</sup> HEATHER. A kind of low shrub.

## VIII.—THE IDLE GIRL.

YOUTH'S COMPANION.

brīght	ēnd'less	buīld
mīn'ute	brēēze	quīck'ly
whīs'tle (hwīs'sl)	nōth'ing (nūth'ing)	ī'dle

1. SUN, bright Sun, come out of the sky ;  
Put your hard work for a minute by ;  
Give up for a while your endless round,  
And come and play with me on the ground :  
But the Sun said, No.
2. Wind, cold Wind, with your whistle and roar,  
Pray do not toy with the waves any more ;  
Come frolic<sup>1</sup> with me, — that's a good old breeze, —  
In the orchard green 'neath<sup>2</sup> the apple trees :  
But the Breeze said, No.



3. O, Water clear! as you flow along,  
Come close to my feet, and sing me a song;  
Don't go forever that endless way,  
But pause for a moment and with me stay:  
But the Stream said, No.
4. Little Bluebird on the high tree-top,  
You have nothing to do, and *you* will stop;  
I'll show you a way to build a nest,  
An easy way, the nicest and best:  
But the Bird said, No.
5. Sun, Water, and Wind, and Bird say, No.  
I, too, to my task will quickly go;  
I must not be idle alone all the day,  
But when my work's done, can I come and play?  
And they all said, Yes.

<sup>1</sup> FROLIC. To be playful or merry.

<sup>2</sup> 'NEATH. Beneath, under.

## IX.—THE BUNDLE OF MATCHES.

HANS ANDERSEN.

de-scěnt'	ëarth'en	pärs'ley
və-cā'tiŋ	răd'î-căş	îm-mē'dî-ate-ly
pěd'î-grēē	ă-gainst' (ă-gěnst')	păt'ron-ized
kitch'en	ġen-tēēl'	pā-trî-ŏt'ic
cŏm'rădeş	în'ter-ěst-ing	lîght

1. THERE was once upon a time a bundle of Matches, and they were very proud of their high descent. Their genealogical<sup>1</sup> tree — that is to say, the great fir tree, of which each of them was a chip — had been once a very stately old tree in the forest. But now these Matches

lay on the shelf between a Flint and Steel and an old Iron Saucepan, and to them they told most wonderful stories about their younger days.

2. "Ah, while we were still on the green bough, then were we indeed in our glory!" said they. "Pearl tea morning and evening,—that was the dew: the sun shone on us the whole day, when he did shine; and all the little birds were obliged to amuse us with many songs or touching<sup>2</sup> stories. We could easily see that we were rich; for the other trees were dressed in green only in summer, whilst our family possessed the means of wearing green both winter and summer. But the wood-cutters came. That was the great revolution."<sup>3</sup>

3. "Then our family was divided. He whom we looked upon as our chief support got a place as a mainmast in a large ship, that could sail round the world if it liked. The other branches were placed in various situations. Now our vocation<sup>4</sup> is to give light, and therefore we, people of high pedigree<sup>5</sup> as we are, have come here into the kitchen."

4. "Ah! my fate has been very different," said the Iron Saucepan, near which the Matches lay. "From the very moment that I came into the world I've been scoured and boiled, O, how often! I always side with the respectable and conservative,<sup>6</sup> and belong, in reality, to the very first in the house.

5. "My sole pleasure is to lie down, nice and clean, after dinner, and to have a little rational<sup>7</sup> talk with my comrades; but if I except the Bucket, that now and then goes into the yard, we live here in a very retired and quiet life. Our only newsmonger<sup>8</sup> is the Coal Scuttle; but he talks so absurdly about 'the people' and 'the government,' that a short time ago an old Earthen

Pot was so shocked at his conversation, that it dropped down and broke into a thousand pieces. O, he belongs to the radicals," let me tell you!"

6. "Now you are talking too much," said the Flint; and it struck against the Steel so that the sparks flew out.

7. "Shall we not have a merry evening?"

8. "Yes; let us talk about who is of highest rank and most genteel," said the Matches.

9. "No; I have no wish to talk about myself," said the Earthenware Dish; "let us have a social and sentimental<sup>10</sup> evening. We will all tell things we have seen and gone through. I will begin. I will relate a tale of every-day life: one can fancy one's self so well in similar situations, and that is so interesting.

10. "On the shores of the Baltic, beneath the Danish beeches ——"

11. "That is a splendid beginning," said all the Plates; "that will certainly be a very interesting story!"

12. "There, in a quiet family, I passed my youth: the furniture was polished, the floor washed, and clean muslin curtains were put up every fortnight."

13. "What an interesting story you are telling us!" said the Duster. "It is easy to perceive that it is a young lady who speaks, such an air of purity breathes in every word."

14. "Yes, that one does feel, indeed," said the Water Pail, much moved, and in such broken accents that there was quite a splash on the floor.

15. And the Dish went on with the story; and the end was as good as the beginning.

16. All the Plates rattled with delight; and the Duster took some green parsley off the dresser, and

crowned the Dish, for he knew this would annoy the others ; and, thought he, if I crown her to-day, she will crown me to-morrow.

17. "Now let us dance !" said the Tongs, beginning immediately to throw her feet up in the air. The old Arm Chair Covering in the corner burst at the sight.

18. "Am I not to be crowned now ?" said the Tongs ; and so forthwith she got a laurel wreath too.

19. "What a low set !" said the Matches to themselves.

20. It was now the Tea Urn's turn to sing something ; but she said she had taken cold ; indeed, she could only sing when excited ; but that was nothing but pride, for she *would* only sing when standing on the drawing-room table among ladies and gentlemen.

21. Behind, in the window, sat an old Pen, that the maid used to write with. There was nothing remarkable<sup>12</sup> about it, except that it was too deeply immersed<sup>13</sup> in ink ; but that was just what it was proud of, and made much ado about. "If the Tea Urn will not sing," it said, "why, she may leave it alone : but there is a nightingale<sup>14</sup> in a cage ; she can sing. It is true she has been taught nothing. However, this evening we will speak ill of nobody."

22. "I find it most improper," said the Tea Kettle, who was kitchen chorus-singer, and step-brother to the Tea Urn,— "I find it most improper that such a foreign<sup>15</sup> bird should be patronized.<sup>16</sup> Is that patriotic ? I will ask the Coal Scuttle, and let him decide the matter."

23. "As to me, I am vexed," said the latter ; "thoroughly vexed ! Is this the way to spend the evening ? Would it not be far better to turn the whole house upside down, and to establish<sup>17</sup> a new and natural order

of things? In this way each one would find his proper place, and I would undertake to direct the change. That would be something like fun for us."

24. "Yes, let us upset things!" cried all at once.

25. At the same moment the door opened: it was the house-maid! All were silent; not one dared to utter a word.

26. The maid took the Matches to get a light. Bless us, how they sputtered, and then stood all in a blaze!

27. "Now may every body see," thought they, "that we are first in rank. How we shine! What lustre! What light!" — and so saying, they went out.

<sup>1</sup> GENEALOGICAL. Relating to ancestors, or the descent of families.	extreme measures in political reform.
<sup>2</sup> TOUCHING. Pathetic.	<sup>10</sup> SENTIMENTAL. Relating to sentiment or the finer feelings.
<sup>3</sup> REVOLUTION. Great or entire change.	<sup>11</sup> ACCENT. Manner of speaking.
<sup>4</sup> VOCATION. Calling, business.	<sup>12</sup> REMARKABLE. Unusual.
<sup>5</sup> PEDIGREE. Line or list of ancestors.	<sup>13</sup> IMMERSED. Plunged into.
<sup>6</sup> CONSERVATIVE. Adhering to existing institutions.	<sup>14</sup> NIGHTINGALE. A small European bird excelling in sweetness of song.
<sup>7</sup> RATIONAL. Agreeable to reason, sensible.	<sup>15</sup> FOREIGN. Of another country.
<sup>8</sup> NEWSMONGER. One who busies himself in telling news.	<sup>16</sup> PATRONIZED. Favored with one's custom, aided.
<sup>9</sup> RADICALS. People who advocate	<sup>17</sup> ESTABLISH. To set up, to create.

## X. — OLD SANTA CLAUS.

ABBY ALLIN.

cǝm'ī-cəl	whēēl'bār-rōwʂ	rāi'ʂinʂ (rā'znʂ)
tǔm'bled	bū'reauʂ (bū'rōz)	rhyme (rīm)
būʂ'y (bīz'ē)	diʂ-plāyʂ'	chīm'ney

1. OLD Santa Claus sat all alone in his den,  
 With his leg crossed over his knee,  
 While a comical<sup>1</sup> look peeped out at his eyes,  
 For a funny old fellow is he.

2. His queer little cap was tumbled and torn,  
And his wig it was all awry ;  
But he sat and mused the whole day long,  
While the hours went flying by.
3. He had been as busy as busy could be  
In filling his pack with toys ;  
He had gathered his nuts, and baked his pies,  
To give to the girls and boys.
4. There were dolls for the girls, and whips for the boys,  
With wheel-barrows, horses, and drays,  
And bureaus and trunks for Dolly's new clothes :  
All these in his pack he displays.<sup>2</sup>
5. Of candy, too, both twisted and striped,  
He had furnished<sup>3</sup> a plentiful store ;  
While raisins and figs, and prunes and grapes,  
Hung up on a peg by the door.
6. "I am almost ready," quoth<sup>4</sup> he, quoth he,  
"And Christmas is almost here ;  
But one thing more,—I must write them a book,  
And give to each one this year."
7. So he clapped his specs on his little round nose,  
And, seizing the stump of a pen,  
He wrote more lines in one little hour  
Than you ever could read in ten.
8. He told them stories all pretty and new,  
And wrote them all out in rhyme ;

Then packed them away with his box of toys,  
To distribute<sup>5</sup> one at a time.

9. And Christmas Eve, when all were in bed,  
Right down the chimney he flew;  
And, stretching the stocking-leg out at the top,  
He clapped<sup>6</sup> in a book for you.

<sup>1</sup> COMICAL. Exciting mirth, funny.

<sup>2</sup> DISPLAYS. Shows.

<sup>3</sup> FURNISHED. Supplied.

<sup>4</sup> QUOTH. Said.

<sup>5</sup> DISTRIBUTE. Deal out.

<sup>6</sup> CLAPPED. Put hastily.

## XI.—THE DAISY AND THE LARK.

HANS ANDERSEN.

dāi'sy (dā'zē)	strāight	quīv'er-īng
flōw'ērş	şē-vēre'	ör'na-měnts
pět'alş	şcīş'şorş (şiz'zurz)	dūs'ty
dē-spīşed'	ştrēch'īng	rōad (rōd)
frā'grāņce	cōn-cēive'	ānx'ious (āngk'shūs)
pē'ō-nīş	wīth'er	cōm'fort

1. OUT in the country, close by the road, stands a handsome house. Before it there is a garden with flowers, and a painted railing; and just outside the railing, among beautiful green grass, grew a little daisy. The sun shone upon it as warmly and kindly as upon the large, splendid<sup>1</sup> flowers in the garden; and so it grew from hour to hour, till one morning it stood fully unfolded, with its small, pure white petals<sup>2</sup> in a ring round the little yellow sun in the middle.

2. The daisy thought that no one saw it there among the grass, and that it was a poor, despised<sup>3</sup>

flower ; but it was very contented, turned its face to the warm sun, looked up to it, and listened to the lark singing high in the air.

3. Inside the railing stood a great many stiff, genteel<sup>4</sup> flowers : the less fragrance<sup>5</sup> they had, the prouder they were of their fine dress. The peonies blew themselves up, in order to be bigger than the rose ; but size is nothing ! The tulips had the most beautiful colors, as they very well knew ; and, therefore, they held themselves up very straight, that people might have a good sight of them.

4. They never looked at the little daisy outside ; but the daisy looked all the more at them, and thought within itself, “ How rich and beautiful they are ! Certainly the lark will come down and pay them a visit. How glad I am that I am so near them ! for I shall be near that fine musician<sup>6</sup> too.”

5. Just at that moment, tee-wheet ! down flew the lark, but not to the peonies and tulips ; O, no ! down into the grass beside the poor daisy, which was so astonished<sup>7</sup> and so delighted<sup>8</sup> that it did not know what to think. The bird danced round about it, and sang, “ How soft the grass is ! and see, what a lovely little flower, with a golden heart, and a silvery white dress ! ”

6. Nobody can imagine how happy the little daisy was. The lark kissed it with its bill, sang to it, and then flew up to the blue sky again. It was a full quarter of an hour before the daisy could compose itself ; then it turned round to see what the garden flowers were doing : “ surely,” it thought, “ they must have been delighted to see a little flower so happy.” But the tulips stood as stiff as before, and their lips were drawn



together in a pout, and they were red in the face, for, the fact was, they had been angry.

7. The peonies hung their heavy heads in a very sulky manner, and it was as well they could not speak; otherwise the daisy would have got a severe scolding. Just then a little girl came into the garden with a bright, sharp pair of scissors, and went straight to the tulips, which she snipped<sup>9</sup> off one after the other.

8. "O dear," sighed the daisy, "it is all over with them now." The girl went away with the tulips, but the daisy was glad that *its* head had not been snipped off, and very thankfully folded up its petals as the sun was setting, and fell asleep, and dreamed the whole night about the sun and the lark.

9. Next morning, as the flower was stretching out all its white petals, like so many little arms, to the air and light, it recognized<sup>10</sup> the bird's voice; but the voice was very mournful now. The poor lark had, indeed, good reason for singing a sad song; for it had been taken prisoner, and put into a cage, which hung beside an open window of the house.

10. The little daisy wished very much to help its friend the lark; but how was it to manage that? Yes, it was a difficult affair. The flower quite forgot how beautiful every thing was all around it, and how warmly the sun shone, and could think of nothing but the captive bird.

11. Two little boys now came out of the garden, one of them with a knife in his hand, and they came directly towards the daisy, which could not conceive what they meant.

12. "Here we can cut out a beautiful piece of turf<sup>11</sup> for the lark," said the boy with the knife, and imme

diately began to cut out a square turf, with the daisy exactly in the middle of it.

13. "Tear the flower off," said the other boy; and then the daisy began to tremble with fear. To be torn off was to lose its life; and it was so anxious to live, that it might come with the turf into the cage of the captive lark!

14. "No, let it stay," said the first boy, "it makes the turf so pretty." The daisy was accordingly spared, and arrived with the turf in the cage of the prisoner.

15. But the poor bird lamented loudly over its lost freedom, and flapped with its wings against the wires of the cage; and the little daisy could not speak, could not say a word of comfort, willing as it was to do so. Thus passed the whole forenoon.

16. "There is no water here," said the imprisoned<sup>12</sup> lark; "they have all gone, and have forgotten to give me a drop of water to drink. My throat is dry and burning — ah! I must die." Then it bored its bill into the cool turf to refresh itself a little, and its eyes fell upon the daisy. The bird nodded to the flower, kissed it with its bill, and said, "Poor little flower, you will grow dry and wither<sup>13</sup> away here too. They have given me only you, and your little spot of green grass, instead of the whole world that I had outside! Ah! you only remind me how much I have lost."

17. "O, if I could only comfort him!" thought the daisy. Evening came, but still no one brought the poor bird a drop of water. It stretched out its pretty wings, and shook them in a quivering way that was painful to the daisy to see; its song was now a mournful<sup>14</sup> chirp, its little head bent over the flower, and the bird's heart broke for want and longing. The flower could not now,

as on the evening before, fold its petals together and sleep; it hung sickly and sad towards the ground.

18. The boys did not come till next morning, and when they saw the bird dead they cried, and shed many tears; and they dug it a neat little grave, which they decked<sup>15</sup> with flowers. They had put the dead bird into a pretty red box, for they were resolved to give it a fine burial. Poor lark! while he lived and sang they forgot him, let him sit in his cage and suffer thirst, and now, when he was dead, they gave him tears and ornaments.

19. The turf, with the daisy in the middle of it, was thrown out into the dusty road, and nobody thought of the one that had felt most pity for the poor bird, and had been most anxious<sup>16</sup> to comfort it.

<sup>1</sup> SPLENDID. Brilliant, showy.

<sup>2</sup> PETAL. A leaf of a flower.

<sup>3</sup> DESPISED. Slighted, held in contempt, scorned.

<sup>4</sup> GENTEEL. Elegant, well-bred.

<sup>5</sup> FRAGRANCE. Sweetness of odor.

<sup>6</sup> MUSICIAN. One skilled in music.

<sup>7</sup> ASTONISHED. Surprised.

<sup>8</sup> DELIGHTED. Highly gratified.

<sup>9</sup> SNIPPED. Cut off.

<sup>10</sup> RECOGNIZED. Knew again.

<sup>11</sup> TURF. A clod of earth covered with grass, a sod.

<sup>12</sup> IMPRISONED. Put or kept in prison.

<sup>13</sup> WITHER. To dry up, to grow sapless.

<sup>14</sup> MOURNFUL. Sad, sorrowful.

<sup>15</sup> DECKED. Adorned.

<sup>16</sup> ANXIOUS. Solicitous.

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If you find your task is hard,  
 Try, try again;  
 Time will bring you your reward;  
 Try, try again;  
 All that other folks can do,  
 Why, with patience, should not you?  
 Only keep this rule in view —  
 Try, try again.

## XII. — MORNING.

hërdş	dëł'ı-çate	em-plöŷ'menť
heard (hërd)	brill'iant-ly (-yant-lę)	rëş-ö-lū'tionş

1. AWAKE, little girl ; 'tis time to arise ;  
Come, shake drowsy sleep from your eyes ;  
The lark is loud warbling his notes in the skies,  
And the sun is far mounted on high.
2. O, come ! for the fields with gay flowers o'erflow,  
And the dew-drops are bright on them still ;  
The lowing<sup>1</sup> herds<sup>2</sup> graze in the pastures below,  
And the sheep bell is heard from the hill.
3. O, come, for the bee has flown out of his bed,  
To begin his day's labor anew ;  
The spider is weaving her delicate<sup>3</sup> thread,  
Which brilliantly glitters with dew.
4. O, come, for the ant has crept out of her cell,  
Her daily employment<sup>4</sup> to seek :  
She knows the true value of moments too well  
To waste them in indolent sleep.
5. Awake, little sleeper, and do not despise  
Of insects instruction<sup>5</sup> to ask :  
From your pillow with good resolutions arise,  
And cheerfully go to your task.

<sup>1</sup> LOWING. Bellowing, mooing.<sup>2</sup> HERD. Cattle that feed together.<sup>3</sup> DELICATE. Fine, slender, nice.<sup>4</sup> EMPLOYMENT. Business, work.<sup>5</sup> INSTRUCTION. The act of teaching  
or that which teaches.

single slap of his tail, or crushes it all to bits in his great mouth. The sailors always have a hard time, and are often killed, in their efforts to conquer the whale.

10. "When they get the whale alongside the ship, they cut out the fat, or 'blubber,' in long strips, and hoist it on board the vessel. It is then chopped up in small pieces, and tried out in great kettles. The oil is put into barrels, and stowed in the hold.

11. "I have told you how to catch a whale, so that you may understand the story which I am now going to tell you.

12. "I sailed in the ship *Jane*, for the South Pacific Ocean, long before either one of you was born. We went round Cape Horn, which is a very stormy place, and came near being cast away in a heavy gale.

13. "But when we had got into the Pacific Ocean we had fine weather, and at last reached the 'feeding ground.' Though the whale is a monstrous creature, he feeds upon very small animals called 'squid.' Of course he must live where he can find his food.

14. "One day I was up on the cross-trees, looking out on the ocean for whales. I had with me a boy of about twelve years of age. He was as pretty a boy as ever I saw. He had fair brown hair, which curled

vöŷ'äge	frīght'fûl	creāt'ure
thöû'sandŝ	sāil'orŝ	ôff'fi-çerŝ
höist'ed	côn'quer	swīm'mer
həp-pôn'	bār'rel	dēad'ly
o-bēyed' (o-bād')	young'er (yŷng'gēr)	pər-suā'siōn

1. "WHEN I was a young man, I went on a whaling voyage. I will tell you how whales are caught.

2. "A whale is the largest sea animal; some are

## XII. — MORNING.

hěrds	děl'i-çate	em-plöý'ment
hěard (hěrd)	brill'iant-ly (-yant-le)	rěş-o-lū'tions

1. AWAKE, little girl ; 'tis time to arise ;  
Come, shiake drowsy sleep from your eyes ;  
The lark is loud warbling his notes in the skies,  
And the sun is far mounted on high.
2. O, come ! for the fields with gay flowers o'erflow,  
And the dew-drops are bright on them still ;  
The lowing<sup>1</sup> herds<sup>2</sup> graze in the pastures below,  
And the sheep bell is heard from the hill.
3. O, come, for the bee has flown out of his bed,  
To begin his day's labor anew ;  
The spider is weaving her delicate<sup>3</sup> thread,  
Which brilliantly glitters with dew.
4. O, come, for the ant has crept out of her cell,  
Her daily employment<sup>4</sup> to seek :  
She knows the true value of moments too well  
~~To waste them in idleness~~  
and it often happens that the men in the boat have to  
cut the line, in order to save their lives.
8. " When the whale is weak from loss of blood, and  
tired out, the boat again steals upon him, and a long  
lance<sup>2</sup> is thrust into his body. This kills him, if it is  
well done.
9. " Very often, when the men attack the whale, he  
turns upon the boat, and breaks it all to pieces with a

single slap of his tail, or crushes it all to bits in his great mouth. The sailors always have a hard time, and are often killed, in their efforts to conquer the whale.

10. "When they get the whale alongside the ship, they cut out the fat, or 'blubber,' in long strips, and hoist it on board the vessel. It is then chopped up in small pieces, and tried out in great kettles. The oil is put into barrels, and stowed in the hold.

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13. "But when we had got into the Pacific Ocean we had fine weather, and at last reached the 'feeding ground.' Though the whale is a monstrous creature, he feeds upon very small animals called 'squid.' Of course he must live where he can find his food.

14. "One day I was up on the cross-trees, looking out on the ocean for whales. I had with me a boy of about twelve years of age. He was as pretty a boy as ever I saw. He had fair, brown hair, which curled in ringlets on his cheeks and neck.

15. "We all loved that boy, for he was a brave and noble little fellow. He was gentle and kind to the men, and always obeyed the orders of the officers at once. He was our pet, and we all treated him just like a younger brother.

16. "He could read well, and wrote a handsome hand; and when he first came on board the ship, I

knew he couldn't be the son of very poor parents, for he did not speak like boys brought up in the street, and his hand was as white and soft as that of a fine lady.

17. "One day I was up on the cross-trees, and George was with me, as I said before. We were on the lookout for whales, and he was just as anxious to discover one as though he had been the captain of the ship.

18. "While we were sitting there, we fell into a conversation<sup>3</sup>; and I asked George how it happened that he came to sea. He was reluctant<sup>4</sup> to tell me at first, but after a while he confessed<sup>5</sup> that he had run away from home, and that his mother did not know where he was. I asked him if he had ever written to her; and he said he had not, adding, that it would make her very unhappy if she knew he was on board a whale ship. But I told him she would be a great deal more unhappy at not hearing from him at all; and so, after much persuasion,<sup>6</sup> he promised me that he would write to her.

19. "Pretty soon after we had this talk, I saw a whale far off on the sea. In a few minutes the men had a boat out, and George and I were with them pulling away towards the great fish.

20. "We rowed close up to the whale, and sent one iron into him. Before we could strike him again, he turned upon us, and with one blow smashed our frail boat all to pieces."

21. "Dear me!" exclaimed little Flora, with a shudder.

22. "Another boat from the ship picked us up. George was a good swimmer; but I saw that he was sinking this time, and I bore him up in my arms till



he was taken into the boat. I found that he was badly hurt, for his face was deadly pale, and he was so faint he could hardly speak. We had lost the whale; so we went back to the ship."

<sup>1</sup> MONSTER. Something out of the common order of nature, something excessively large.

<sup>2</sup> LANCE. A weapon in the form of a slender spear.

<sup>3</sup> CONVERSATION. Talk.

<sup>4</sup> RELUCTANT. Unwilling.

<sup>5</sup> CONFESSED. Admitted, owned.

<sup>6</sup> PERSUASION. Endeavor to influence by advice, counsel.

#### XIV. — UNCLE BEN'S STORY, CONCLUDED.

fōre'cās-tle (-sl)

mēd'i-çine

līs'tened (līs'snd)

brēath'ing

chīl'dren

ə-wāk'ened

glôôm'i-ly

läunch

căn'vas

ō'cean (ō'shan)

sewed (sōd)

cēased (sēst)

1. "I CARRIED George in my arms to the deck, and then bore him to his bunk<sup>1</sup> in the fore-castle."<sup>2</sup>

2. "That was a room to sleep in — wasn't it?" asked Nellie.

3. "Yes, child; but it wasn't any such place as your chamber. It was cold, dark, and damp. I laid the poor boy in his bunk, and tried to find out where he was hurt; but he was so weak he could tell me nothing.

4. "If he had been my own son, I could not have felt any worse. I could not help thinking of his poor mother, as I sat by the side of his bunk, watching over him. What would she have said if she could see her darling child, sick in that dirty, dark place? How she would have wept!

5. "I did not think poor George was very badly

hurt; I did not want to think so, and I suppose this is the reason why I did not. The captain went down to see him, and then got some medicine for him.

6. "In the evening he seemed to be a little better, and I hoped he would be well in a day or two. He talked a little with me, and told me where his pains were. He spoke of his mother and his home, and seemed to feel very sad to be so far away from them.

7. "I sat by his side till eight bells—that is, till twelve o'clock. He slept much of the time, and as I bent over him and listened to his quiet breathing, I thought he was better, and that he would be able to go on deck the next day.

8. "You don't know much about the life of a whaler, I suppose; so you can't tell how tired and worn out he gets sometimes. The boats are often out all night, and the men have to row, when they are so sleepy and tired that they can hardly hold their heads up.

9. "Well, I had been out in the boat all the night before, and I was just as tired as a man could be. I could hardly keep my eyes open, as I sat at the side of the poor sick boy; but I did not once lose myself while I was on this duty<sup>3</sup>.

10. "At twelve o'clock, finding that George slept easily, I called one of my shipmates to take my place. He was very willing to do so; but before I left him, I charged<sup>4</sup> him, over and over again, to keep awake and mind<sup>5</sup> the boy. He promised me he would, and I went to my bunk.

11. "I was so tired that I slept till eight bells, which was four o'clock in the morning. My first thought was of poor George, and jumping out of my

berth,<sup>1</sup> I hastened to his side. My shipmate whom I had left to watch him was fast asleep.

12. "I felt very angry with him; but such was my desire to learn how the sick boy was, that I could think of nothing else. I looked into the bunk, and all was as still as when I had left, and I thought he was asleep.

13. "All was still and calm in the berth—so still and calm that I trembled with fear. I listened to hear his breathing, but no sound reached my ear. I then placed my hand upon his brow. It was as cold as marble.

14. "Poor George was dead!

15. "O children, I can't tell you how I felt then. It seemed just as though our angel had been taken out of the ship. I wept for him as if he had been my son or my brother.

16. "From that sleep in which I had left him he had never awakened, for he lay just as he was at midnight. There was not a dry eye in the ship when it was told that poor George, whom we all loved, was dead.

17. "We dressed him in his clean clothes, and bore his body upon deck, where we covered it with the American flag. At noon the sad cry of 'All hands to bury the dead' sounded gloomily through the ship.

18. "The body of poor George, sewed up in a piece of sail-cloth, was placed on a plank, still covered with the American flag. It was raised upon the rail, ready to be cast into the sea.

19. "The captain, with his eyes brimful of tears, and hardly able to speak from grief, read prayers; and all was ready to lower<sup>6</sup> the body into the deep. The canvas<sup>7</sup> had been left open at the head, and the wind

blew the fair, brown locks upon the cold brow of poor George, just as when he had stood by my side on the cross-trees.

20. "One by one the sailors kissed his marble cheeks, — kissed him for his mother, — and wiped the tears from their brown faces. The canvas was sewed up, the word was given, and the body slid off the plank into the great ocean, there to sleep till the graves give up their dead.

21. "The ship sailed away upon her course, and it was many and many a day before we ceased to think of the poor boy in his ocean grave."

<sup>1</sup> BUNK, } A place in a ship to sleep	<sup>4</sup> CHARGED. Requested earnestly, en-
BERTH. } in.	joined.
<sup>2</sup> FORECASTLE. The fore part of the	<sup>5</sup> MIND. Attend to, heed.
vessel, under the deck, where the	<sup>6</sup> LOWER. To cause to descend.
sailors live.	<sup>7</sup> CANVAS. A coarse cloth, used for
<sup>3</sup> DUTY. What ought to be done.	sails, tents, &c.

## XV.—THE CHILD AND THE BROOK.

ABBY ALLIN.

pret'ty (prĭt'te)	möün'tain	höl'i-dāy
thöught'fûl	hŭr'ry-ing	ap-pēar'
nâugh'ty (nâw'te)	trŭ'ant	lör'ter-ing

1. "WHERE did you come from? say, pretty brook!  
And whither away so fast?"

Asked a thoughtful <sup>1</sup> child of a babbling <sup>2</sup> brook,  
As it leaped in gladness past.

2. "Ah, ha! little girl, my mother spring<sup>3</sup>  
Is up on the mountain side;

I leaped from her lap like a truant <sup>4</sup> boy,  
And down through the hills I glide."

3. "But what is your hurry? Please tarry a while  
Just up in this flowery nook,  
Where violets cluster, blue as the skies."  
"I can't," says the hurrying brook.

4. "Fie, fie, naughty <sup>5</sup> brook! Just linger, I pray,  
And chat a few moments with me."  
"I can't, little girl; I'm quite out of breath  
In running to reach the sea."

5. "But what is the song you sing, pretty brook,  
With voice so pretty and sweet?"  
"The song, little girl, is the holiday song  
Of the pebbles beneath my feet."

6. "No one will miss you, I'm sure, pretty brook;  
There is nothing for you to do."  
"Nothing for me? Ha, ha! little girl,  
There is more for me than for you.

7. "The flowers are drooping down in the glen,  
And long to see me appear;  
They hang their heads on their withering stalks,  
While I am loitering <sup>6</sup> here.

8. "And I turn the mill at the foot of the hill,  
Brimful of frolic and glee;  
Then how can I stay? I must hurry away,  
For the miller is waiting for me.

9. "Good by, little girl ; I have tarried too long  
To chat with a child like you ;  
While I run to the sea, full of frolic and glee,  
You see I have something to do."

<sup>1</sup> THOUGHTFUL. Full of thought.

<sup>2</sup> BABBLING. Idly talking.

<sup>3</sup> SPRING. An issue of water from the earth, a fountain.

<sup>4</sup> TRUANT. Idle, wandering from school or business.

<sup>5</sup> NAUGHTY. Mischievous, wayward.

<sup>6</sup> LOITERING. Lingering, going slowly.

## XVI.—THE DISCONTENTED RIVULET.

MRS. FOLLEN.

ō-ver-shăd'ōwed	měad'ōwș	sŭf'fer-îngș
squir'relș (skwēr'relș)	mę-thöught' (-thăwt')	re-jöiç'ing
fă-tîgued' (fă-tēgd')	pro-těct'orș	as-signed'
měl'an-chöl-y	îm-pă'tient (-shënt)	o-bē'di-ënt
năr'rōw	bîrch'eș	de-scënd'

1. As I was walking, one hot, summer day, in a thick wood, through a narrow valley, I came suddenly upon a little gurgling<sup>1</sup> brook. The trees and wild shrubs overshadowed it so completely, that, had I not heard the sweet music it made running over the loose pebbles, I might have been near it for some time without knowing it was there.

2. I sat down upon a green, mossy bank, under an old elm tree, whose branches hung over the little stream. The flowers dipped their modest leaves into the silvery waters, and the birds and the squirrels came there to drink.

3. I was fatigued ; and the coolness was so refreshing, and the gurgling sound of the flowing water so soft and lulling,<sup>2</sup> that I leaned my head against the old tree, and fell asleep.

4. Soon I dreamed that the little brook murmured these words : " O, when shall I leave this dark and dismal shade ? I am weary of this melancholy<sup>3</sup> place ; I am tired of these same old trees that I have seen ever since I was born.

5. " When shall I escape from this narrow pathway between these chilly, gray stones ? I never see the sun ; I can only catch, here and there, a little speck of the clear, blue sky. It is but now and then that I get a glimpse of a star, and my solitary waves dance with delight at the presence of a single moonbeam.

6. " No one visits me but those who are as dull as I am myself ; and they come alone, and talk in mournful tones, and sing sad songs.

7. " The merry squirrel never stays a moment by my side ; but, as soon as he has satisfied his thirst, away he scampers to the light again.

8. " The bobolink<sup>4</sup> never visits my gloomy borders, either to drink or to sing his gladsome, heart-cheering song, that I can hear only afar off.

9. " But the mournful thrush comes and sings here at sunset, and his voice is just in tune with mine. I grow sadder and sadder every day.

10. " These pebbles fret me, too ; I cannot get along as fast as I wish to, because of them. O, if I were only flowing through green meadows, with the clear, blue sky smiling in my face, and nothing to interrupt me in my course !"

11. Just then, methought a tall fern, that was bowing its head gracefully over the little brook, turned into a beautiful, green fairy ; and, in sweet tones that sounded like another smaller brook speaking, she said, " If, complaining brook, you wish to leave this cool,

green shade, the fragrant flowers that fringe your banks, and your old friends and protectors, these beautiful trees, you may do so.

12. "If your murmuring waves are willing to leave these mossy stones and polished pebbles, with whom they have held sweet converse from their earliest days, speak, thoughtless stream, and your wish shall be accomplished<sup>5</sup>; and henceforth your course shall be through the open fields, and by the sunny wayside."

13. "Quickly," said the impatient brook, "quickly, kind fairy, let me go into the joy and light of the world! I am dying of melancholy in these shades."

14. In a moment, the course of the pretty brook was changed. There were no longer tall trees hanging over it. There were no dark alders, no fragrant birches, no sweetbriers and wild roses upon its banks. The small, music-making pebbles were all gone. In broad sunshine, through open, green fields, and by the high-road, the little stream hurried on, reflecting only the bright, blue sky and the dazzling, white clouds.

15. It sparkled awhile with light and gladness. Presently it grew narrower and narrower, the heat seemed to consume it, and it disappeared.<sup>6</sup>

16. Then I thought I saw again the place where the little rivulet used to run along so beautifully. The flowers were drooping over its empty channel; the very stones looked sad, and mourned in silence, and the tall fern bowed sorrowfully.

17. "Alas! alas!" said I, "the sweet stream is gone, is lost forever."



18. In a moment, the tall fern was a fairy again. "Gone only for a time, not lost forever," she said, in a silvery tone. "It will return wiser for its sufferings."

19. "Look at yonder little, white cloud, and you will see what has become of the complaining brook. Before long, it will descend in a gentle shower upon its own sweet, flowery home, and return to its mossy fountain, a humble penitent<sup>7</sup>; and never again leave the shelter of these rocks and trees, but flow on, henceforward rejoicing<sup>8</sup> in its own sweet music."

20. "It has wasted its pure waters sadly, but it has learned to value its blessings, and to be contented with the place and the work assigned<sup>9</sup> it by Him who rules all things well, for the simple and the obedient.<sup>10</sup>"

21. As the sweet voice of the fairy died away, she seemed again only a tall, graceful fern, waving her head as the soft wind passed over her. Then I heard a gentle pattering upon the leaves, and felt drops of rain in my face. I awoke.

22. When I was at home again, I wrote down my dream; for I thought the fate of the little brook might teach a lesson of contentment.<sup>11</sup>

<sup>1</sup> GURGLING. Flowing with noise, as water from a bottle.

<sup>2</sup> LULLING. Putting to rest.

<sup>3</sup> MELANCHOLY. Gloomy, sad.

<sup>4</sup> BOBCLINK. A beautiful singing bird of America.

<sup>5</sup> ACCOMPLISHED. Brought to pass.

<sup>6</sup> DISAPPEARED. Was lost to view.

<sup>7</sup> PENITENT. One sorrowful for sin.

<sup>8</sup> REJOICING. Feeling joy.

<sup>9</sup> ASSIGNED. Appointed, allotted.

<sup>10</sup> OBEDIENT. That obeys.

<sup>11</sup> CONTENTMENT. Quietness and satisfaction of mind.

## XVII.—THE EVIL ADVISER.

GOODRICH.

rāil'rōad	rhī-nōç'ē-rōs (rī-)	läugh'ing (laf'-)
de-pōt' (de-pō')	lēop'ardş (lēp'-)	prē''cious (prēsh'us)
ē-noūgh' (ē-nūf')	mōn'keyş	as-sō'ci-ate (-shē-āt)
beau'ti-fūl	ac-quāint'ed	em-plōy'ment

1. *Thomas.* WHAT'S your hurry, Frank? Stop a minute.

2. *Frank.* I can't stay! Father sent me with this letter to the railroad depot.

3. *Th.* Well, the depot won't run away.

4. *Fr.* But the cars will; there's a gentleman going to New York, who promised to carry this letter, and there's money in it for my brother.

5. *Th.* But don't you see it's but ten minutes past three? and the cars don't start till four, and you have time enough for what I want of you.

6. *Fr.* Well, what do you want?

7. *Th.* Just step in here to see the wild beasts with me. You have never been — have you?

8. *Fr.* No: I'll go when I come back from my errand.

9. *Th.* No, you can't; for then it will be time to go to the writing-master.

10. *Fr.* Then I'll go with you to-morrow.

11. *Th.* No, you can't; for this is the last day of the exhibition.

12. *Fr.* Is it? That's too bad! I did not know there were any beasts in town till to-day. How many are there?

13. *Th.* Ever so many ; there's a polar bear, and an elephant, and a most beautiful rhinoceros<sup>1</sup> ——

14. *Fr.* I have seen a rhinoceros, and he is the ugliest creature that ever was ; his skin sits as loosely upon him as a sailor's trousers.

15. *Th.* Well, there's a royal tiger ——

16. *Fr.* Is there ? I never saw a royal tiger.

17. *Th.* O, he's a beauty !—all yellow, and covered with black stripes. Then there are little leopards,<sup>2</sup> playing just like kittens ; and — There ! there ! do you hear that ? That's the lion roaring !

18. *Fr.* What a loud noise he makes ! How long will it take to see them all ?

19. *Th.* O, not half an hour ; and it won't take you five minutes to go down to the depot afterwards, if you run as fast as you can.

20. *Fr.* Are there any monkeys ?

21. *Th.* Plenty of them ! the funniest monkeys you ever saw ; they make all sorts of faces.

22. *Fr.* Well, — I don't know, — what if I should be too late for the cars ?

23. *Th.* No danger of that, I tell you ; the town clock up there is too fast ; it's all out of order ; and, besides, you might see half the beasts while you are standing here thinking about it, — looking up the street and down the street.

24. *Fr.* Well, come along, then. Where's your money ?

25. *Th.* O, I don't pay ! I got acquainted<sup>3</sup> with the door-keeper after I had been in twice, and now he lets me in for nothing every time I bring a fellow that does pay.

26. *Fr.* O, ho ! Well, I suppose it's a quarter of a

dollar, and I have one somewhere in my pockets. [*Pulling out his handkerchief to search for the money, drops the letter.*] Ah, here it is! Come, Tom; no time to be lost. Mind you do not let me stay too long.

[*They go into the exhibition booth. Frank's father, passing along, picks up the letter, examines it, looks round for Frank, and passes hastily away. After some time the boys come out.*]

27. *Th.* You did not see half of them, you were in such a hurry and worry.

28. *Fr.* I know it. Are you sure that clock is too fast, Tom?

29. *Th.* I don't know. I suppose so. The clocks are wrong half the time.

30. *Fr.* Why, you told me it was too fast, Tom! and now I'm very sure that I shall be too late. I wish I hadn't gone in.

31. *Th.* Well, why don't you move, then? What are you rummaging after?

32. *Fr.* Why, after my letter. I'm sure I put it in this pocket. What in the name of wonder has become of it?

33. *Th.* Look in the other pocket.

34. *Fr.* It isn't there; nor in my hat. What shall I do?

35. *Th.* Why, you can't have lost it, can you?

36. *Fr.* I have lost it; I am as sure as can be I had it in this very pocket just before I met you; and now it's gone.

37. *Th.* Maybe somebody stole it in the crowd.

38. *Fr.* That's comfort! There was ever so much money in it, for I heard father talking about it at dinner time.

39. *Th.* O, I'll tell you what's become of it.

40. *Fr.* What? What?

41. *Th.* Why, I guess the elephant took it out of your pocket.

42. *Fr.* You ought to be ashamed to stand there laughing, after you have got me into such a scrape! I have a great mind to go in again and look all round.

43. *Th.* They won't let you in again unless you pay.

44. *Fr.* O Tom, what will my father say to me? Where shall I look? I wish I had never heard of the beasts. There was no comfort in looking at them, for I was thinking of the cars all the time; and now my letter is lost, and brother Henry's money, and all; and what will father do to me?

45. *Th.* What's the use of telling him any thing about it? He'll never know whether the letter went or not, if you don't say a word.

46. *Fr.* Yes, he will; my brother will write to inquire for the money.

47. *Th.* Well, and can't you say you gave the letter to the gentleman?

48. *Fr.* No, Tom; I can't do that. I can't tell a lie, and, above all, to my father.

49. *Th.* The more fool you! But you needn't look so sad about it. There's your father coming now. Run and tell him, quick, and get a whipping!

50. *Fr.* He will punish me, Tom; that he will. What shall I do?

51. *Th.* Take my advice. I'll tell a fib for you, and do you hold to it.

52. *Fr.* I never told a lie in my life, Tom.

53. *Th.* Then it's high time you did; you'll have to tell a great many before you die.

54. *Fr.* I don't believe that.

55. *Th.* Well, here's your father. Now see how I'll get you out of the scrape. That's right! keep staring up at the handbill on the wall.

(*Enter Father: Frank stares at the handbill.*)

56. *Father.* Why, Frank, you have run yourself out of breath. I trust that letter will go safely, for your brother wants the money very much.

57. *Th.* Frank was just in time, sir. The cars were just starting.

58. *Fath.* O, you went with him—did you?

59. *Th.* Yes, sir; and I saw the gentleman put the letter in his pocket-book very carefully. I fancy it will go safe enough.

60. *Fath.* I fancy it will. What is in that handbill, Frank, that interests you so much?

61. *Fr.* I don't know, sir.

62. *Fath.* What's the matter, my boy?

63. *Fr.* I can't stand it, father! I can't stand it! I had rather take ten whippings, Tom, any day, than—than—

64. *Fath.* Ho, ho! What is all this?

65. *Th.* You are a fool, Frank.

66. *Fr.* I know I am a fool; but I can't tell a lie. I lost the letter, father. I went to see the wild beasts with Tom, and lost the letter.

67. *Fath.* And this precious<sup>4</sup> fellow wanted you to deceive me about it—did he?

68. *Th.* Why, I thought—

69. *Fath.* Frank, I would willingly lose a dozen letters, with ten times as much money in them, for the pleasure of finding you resist this temptation! Come

here, my boy, and leave off crying. I found the letter, and carried it myself to the depot in time for the cars. I can forgive your folly, since it has not ended in a base lie; but remember one thing; I shall not forgive you, if, hereafter, you associate<sup>5</sup> with this bad boy!

70. (*To Thomas.*) Begone, sir! I am glad to see shame on your face. Had my boy taken your advice, he, too, would have been at this moment a detected and despised liar; but he is holding up his head, and his heart is light in his bosom. You are the very boy, Thomas, whom I was requested to take into my employment; but I will have nothing to do with you. Never come near my son again!

<sup>1</sup> RHINOCEROS. A large, powerful, thick-skinned animal, found in the hotter parts of Asia and Africa.

<sup>2</sup> LEOPARD. A large, fierce, spotted animal, of the cat kind, found in Africa and India.

<sup>3</sup> ACQUAINTED. On friendly terms, familiar.

<sup>4</sup> PRECIOUS. Of great value,—used here, in irony, for *worthless*.

<sup>5</sup> ASSOCIATE. Join as a friend or companion, keep company.

---

BEAR ye one another's burdens;  
 Bear, ye strong, with weakness,  
 Youth with age, and age with youth;  
 Bear ye all in meekness.  
 Bear ye one another's burdens;  
 Joyful hearts with sadness,  
 Anxious ones with cheerful hope,  
 Mourning ones with gladness.

## XVIII.—THE NEW YEAR.

ALFRED TENNYSON.

dŷ'ing	ān'ciēt (-shēt)	nār'rōw-īng
dīe	mīn'strēl	thōû'şand
feūd	dīş-ēaşē'	vāl'iant

1. RING out, wild bells, to the wild sky,  
The flying cloud, the frosty light;  
The year is dying in the night;  
Ring out, wild bells, and let him die.
2. Ring out the old, ring in the new;  
Ring, happy bells, across the snow;  
The year is going; let him go;  
Ring out the false; ring in the true.
3. Ring out the grief, that saps<sup>1</sup> the mind,  
For those that here we see no more;  
Ring out the feud<sup>2</sup> of rich and poor;  
Ring in redress<sup>3</sup> to all mankind.
4. Ring out a slowly dying cause,  
And ancient forms of party strife;  
Ring in the nobler modes of life,  
With sweeter manners, purer laws.
5. Ring out the want, the care, the sin,  
The faithless coldness of the times;  
Ring out, ring out my mournful rhymes,  
But ring the fuller minstrel<sup>4</sup> in.



6. Ring out false pride in place and blood,  
 The civic<sup>5</sup> slander and the spite;  
 Ring in the love of truth and right;  
 Ring in the common love of good.
7. Ring out old shapes of foul disease;  
 Ring out the narrowing lust<sup>6</sup> of gold;  
 Ring out the thousand wars of old,  
 Ring in the thousand years of peace.
8. Ring in the valiant<sup>7</sup> man and free,  
 The larger heart, the kindlier hand;  
 Ring out the darkness of the land,  
 Ring in the Christ that is to be.

<sup>1</sup> SAPS. Destroys or ruins slowly or secretly, undermines.

<sup>2</sup> FEUD. Contention, quarrel.

<sup>3</sup> REDRESS. Amendment, reform, satisfaction for wrong.

<sup>4</sup> MINSTREL. In olden times, one who

lived by the arts of music and poetry, and who sang to the harp his own or others' verses — a poet.

<sup>5</sup> CIVIC. Relating to a city.

<sup>6</sup> LUST. A violent, inordinate desire.

<sup>7</sup> VALIANT. Strong and brave, heroic.

## XIX. — HELEN HERBERT'S LESSON.

### YOUTH'S COMPANION.

in-tense'

mýr'i-ads

in'sects

groûps

sôm'bre (sôm'búr)

trôub'led

ex-cît'ing

çent'u-rîes

wôr'ship-per (wür'-)

pā'tri-ärch (-ärk)

heärth (härth)

trä-dî'tion

1. THE August day had been one of intense<sup>1</sup> heat. Myriads<sup>2</sup> of insects were chirping<sup>3</sup> their brief life away in the trees and meadows. The silver shield of

the moon had risen in the east, and was pouring its wondrous light over the valley, and hills, and river. Through the broad street of the quiet New England village<sup>4</sup> were seen groups of young people, who seemed to be enjoying the beauty of the night.

2. With such attractions<sup>5</sup> out of doors for all who love God's fair book of nature, strange that any should prefer to stay within walls. And yet, on this very evening, Helen Herbert, the young village schoolmistress, sat in her own room, wrapped in sombre<sup>6</sup> thoughts. She had declined going with young friends on her favorite walk by the river's bank, and they had left her to spend the evening alone. What is the cause of that anxious, troubled face? Let us read her thoughts and see.

3. "My patience<sup>7</sup> is at last all gone. It is useless to bear with him longer, and to-morrow he shall leave the school."

4. The subject of these thoughts, and the cause of the young teacher's anxiety, was one of her pupils, a boy, whose parents were ignorant and unprincipled.<sup>8</sup> For a whole year she had borne with him patiently, through many faults, hoping for better things; but on this day he had shown so sullen<sup>9</sup> a temper, that now she resolved to have patience no longer.

5. Unwilling to give herself longer to painful thoughts, the young teacher lighted a candle, took a small volume from her book-case, and began to read. It was no amusing story, no exciting novel, but a book of serious<sup>10</sup> thought, which a friend had sent. What power lay in its leaves to soothe and calm! Why did the anxious brow assume an expression<sup>11</sup> of rest and peace?

6. This was the story which she read for the first time, though it was many centuries old, of

*Abraham and the Fire Worshipper.*

7. "Abraham sat in his tent door at the eventide.<sup>12</sup> And he lifted up his eyes, and lo! an old man stood before him, who leaned heavily on his staff, faint and weary.

8. "Then Abraham arose and bowed himself to the ground, and said, 'My lord, pass not by. Tarry with thy servant this night, I pray thee.'

9. "And Abraham brought him into the tent, and fetched water for his feet, and set food before him, and stood by while he did eat. But soon the countenance of the patriarch<sup>13</sup> was changed, for the stranger called not on the name of the Lord, but when he had eaten and was filled, he bowed himself three times to the fire that burned in the hearth.

10. "Then was Abraham wroth,<sup>14</sup> and drove the old man forth into the darkness and storm; nor would his soul have pity, but he sat within the tent.

11. "Then came the voice of the Lord to him, saying, 'Abraham, where is he who came to thy tent at eventide?' And Abraham answered, 'Lord, I drove him forth, because he called not on thy name.' But the Lord answered, 'Behold, he was thy brother! Couldst *thou* not have patience with him *one night*? Lo, *I* have borne patiently with him *these hundred years*.' "

12. Beautiful tradition<sup>15</sup> of the East! Full of wisdom for us all, it bore that summer's evening a priceless<sup>16</sup> lesson to the young teacher's heart. She closed the book, and for a long time sat looking forth into

the moonlight. But now it was all light, for the shadow had left her brow, which was peaceful as the scene before her; and in her soul, deeply printed, was the thought of God's patience and love for years towards the poor boy, of whom *she* had said, "I can bear with him no longer." Tones and smiles of love, which in time melted the boy's heart, and which he never forgot, were the result of that evening's reading.

<sup>1</sup> INTENSE. Excessive, extreme.

<sup>2</sup> MYRIADS. An immense number.

<sup>3</sup> CHIRPING. Making a cheerful noise.

<sup>4</sup> VILLAGE. A collection of houses in the country.

<sup>5</sup> ATTRACTIONS. Charms.

<sup>6</sup> SOMBRE. Sad or gloomy.

<sup>7</sup> PATIENCE. Calm endurance.

<sup>8</sup> UNPRINCIPLED. Wicked, immoral.

<sup>9</sup> SULLEN. Morose, surly, sour.

<sup>10</sup> SERIOUS. Solemn, grave.

<sup>11</sup> EXPRESSION. Outward appearance.

<sup>12</sup> EVENTIDE. The time of evening.

<sup>13</sup> PATRIARCH. The father or head of a family, in the early history of the Israelites.

<sup>14</sup> WROTH. Very angry, wrathful.

<sup>15</sup> TRADITION. A statement handed down from a former generation.

<sup>16</sup> PRICELESS. Of a value above price.

## XX.—BY AND BY.

N. Y. OBSERVER.

mīs'chief

stēal'ing

skētch'ing

pīct'ures

bē-wītch'ing

lōy'ter-ing

dē-çēit'fûl

prēs'ençe

trō'phies

côn'quer-or

phăn'tôm (fæn'-)

spē'cious

1. THERE's a little mischief maker  
That is stealing half our bliss,  
Sketching' pictures on a dream land,  
Which are never seen in this;  
Dashing from our lips the pleasure  
Of the present, while we sigh:

You may know this mischief maker,  
For his name is "By and By."

2. He is sitting by our hearthstones,  
With his sly, bewitching<sup>2</sup> glance,  
Whispering of the coming morrow,  
As the social hours advance ;  
Loitering 'mid our calm reflections,<sup>3</sup>  
Hiding forms of beauty nigh, —  
He's a smooth, deceitful fellow,  
This enchanter,<sup>4</sup> "By and By."
3. You may know him by his mincing,<sup>5</sup>  
By his careless, sportive air,  
By his sly, obtrusive<sup>6</sup> presence  
That is straying every where ;  
By the trophies<sup>7</sup> which he gathers,  
Where his cheated victims lie ;  
For a bold, determined fellow  
Is the conqueror, "By and By."
4. When the calls of duty haunt<sup>8</sup> us,  
And the present seems to be  
All of time that ever mortals  
Snatch from long eternity,  
Then a fairy hand seems painting  
Pictures on a distant sky,  
For a cunning little artist  
Is the fairy, "By and By."
5. "By and by," the wind is singing ;  
"By and by," the heart replies ;  
But the phantom,<sup>9</sup> just before us,  
Ere we grasp it ever flies :

List not to the idle charmer ;  
 Scorn the very specious lie ;  
 Only in the fancy liveth  
 This deceiver, " By and By."

- |   |   |
|---|---|
| <sup>1</sup> SKETCHING. Drawing by tracing out- | <sup>5</sup> MINCING. Walking with short, af- |
| lines, and slightly shading.                    | fectured steps.                               |
| <sup>2</sup> BÉWITCHING. Fascinating.           | <sup>6</sup> OBTRUSIVE. Intruding.            |
| <sup>3</sup> REFLECTIONS. Thoughts turned back  | <sup>7</sup> TROPHIES. Memorials of victory.  |
| upon the past, meditations.                     | <sup>8</sup> HAUNT. Visit frequently, trouble |
| <sup>4</sup> ENCHANTER. One who subdues by      | with frequent visits.                         |
| charms or spells, magician                      | <sup>9</sup> PHANTOM. An apparition.          |

## XXI. — INSTINCT.

[This lesson and the following are taken from the History of Sandford and Merton, a book for children and young persons, written in England many years ago by Mr. THOMAS DAY. It narrates the adventures of two boys, Thomas, or Tommy Merton, and Harry Sandford, — the former of whom is the son of a very rich man, and the latter of a farmer in moderate circumstances. Mr. Barlow is an amiable and intelligent clergyman, and the teacher of the two boys. The lesson which these extracts teach is, that we should not be angry with animals for obeying their instincts in their choice of food. Cats are not cruel in killing birds any more than in killing mice, and birds are not doing wrong when they eat cherries from the tree. In these cases they merely obey a law implanted in their natures by the Creator.]

sur-prīsed'	běn-ē-făc'tor	měd'dling
ċir'cum-stănce	ca-rěss'ęş	vīş'it-ōr
so-ċī'e-ty	ĭn'nō-ċęnt	ōf-fęnce'
sub-sīst'ęnce	věn'geance (věn'jans)	ŭn-grăte'fŭl
neigh'bor-ing (nă'-)	măl'ĭce	ăt-tęn'tiōn
ăc-quăint'ănce	ĭm-pōs'si-ble	sěn'si-ble

1. TOMMY was one day surprised<sup>1</sup> to find a pretty bird flying about the chamber in which he was reading. He immediately went down stairs and informed Mr. Barlow of the circumstance.<sup>2</sup> That gentleman, after he had seen the bird, told Tommy that it was called a robin

redbreast, and that it was naturally more tame and disposed to cultivate<sup>3</sup> the society of men than any other species: "moreover, at present," added he, "the little fellow is in want of food, because the earth is too hard to furnish him any subsistence,<sup>4</sup> and hunger inspires<sup>5</sup> him with this unusual boldness.

2. "Why, then, sir," said Tommy, "if you will give me leave, I will fetch a piece of bread and feed him." "Do so," answered Mr. Barlow; "but first open the window, that he may see you do not intend to take him prisoner." Tommy accordingly opened his window; and scattering a few crumbs of bread about the room, had the satisfaction of seeing his guest hop down, and make a very hearty meal; he then flew out of the room, and settled upon a neighboring tree, singing all the time, as if to return thanks for the hospitality<sup>6</sup> he had received.

3. Tommy was greatly delighted with his new acquaintance, and from that time never failed to set his window open every morning, and scatter some crumbs about the room; perceiving which, the bird hopped fearlessly in, and regaled<sup>7</sup> himself under the protection of his benefactor.

4. By degrees, the intimacy increased so much, that little robin would alight on Tommy's shoulder, and whistle his notes in that situation, or eat out of his benefactor's hand; all of which gave Tommy so much satisfaction, that he would frequently call Mr. Barlow and Harry to be witnesses of his favorite's caresses; nor did he ever eat his own meals without reserving a part for his little friend.

5. It happened, however, that one day Tommy went up stairs after dinner, intending to feed his bird, as

usual ; but as soon as he opened the door of his chamber, he saw a sight that pierced him to the very heart. His little innocent<sup>8</sup> friend and companion lay dead upon the floor, torn in pieces ; and a large cat, taking the opportunity<sup>9</sup> of Tommy's entrance to escape, soon directed his suspicions<sup>10</sup> towards the murderer.

6. Tommy instantly ran down, with tears in his eyes, to relate the unfortunate death of his favorite to Mr. Barlow, and to demand vengeance<sup>11</sup> against the wicked cat that had occasioned it. Mr. Barlow heard him with great compassion,<sup>12</sup> but asked what punishment he wished to inflict upon the cat.

7. *Tommy.* O, sir, nothing can be too bad for that cruel animal. I would have her killed, as she killed the poor bird.

8. *Mr. Barlow.* But do you imagine that she did it out of any particular<sup>13</sup> malice<sup>14</sup> to your bird, or merely because she was hungry, and accustomed to catch her prey in that manner ?

9. Tommy considered some time, and at last owned that he did not suspect the cat of having any particular spite against his bird, and therefore he supposed she had been impelled by hunger.

10. *Mr. B.* Have you never observed, that it was the habit of that species to prey upon mice and other little animals ?

11. *T.* Yes, sir, very often.

12. *Mr. B.* And have you ever corrected her for so doing, or attempted to teach her abstinence<sup>15</sup> ?

13. *T.* I cannot say I have. Indeed, I have seen little Harry, when she had caught a mouse, and was tormenting it, take it from her, and give it liberty. But I have never meddled with her myself.



14. *Mr. B.* Her act was not one of cruelty, as it would be in you, who are endowed with reason and reflection. Nature has given the cat a propensity<sup>16</sup> for animal food, which she obeys in the same manner as the sheep and ox when they feed upon grass.

15. *T.* Why, then, perhaps the cat did not know the cruelty she was guilty of in tearing that poor bird to pieces.

16. *Mr. B.* It was impossible puss should know the value you set upon your bird, and therefore she had no more intention of offending you than if she had caught a mouse.

17. *T.* But, if that is the case, should I have another tame bird, she would kill it, as she has killed this poor fellow.

18. *Mr. B.* That, perhaps, may be prevented. I have heard people that deal in birds affirm there is a way of preventing cats from meddling with them.

19. *T.* O, dear sir, I should like to try it. Will you not show me how to prevent the cat from killing any more birds?

20. *Mr. B.* Most willingly. It is certainly better to correct the faults of an animal than to destroy it. Besides, I have a particular affection for this cat, because I found her when she was a kitten, and have bred her up so tame and gentle that she will follow me about like a dog. She comes every morning to my chamber door, and mews till she is let in; and she sits by the table at breakfast and dinner, as grave and polite as a visitor, without offering to touch the meat. Indeed, before she was guilty of this offence, I have often seen you stroke and caress her with great affection; and puss, who is by no means of an ungrateful

temper, would always purr and arch her tail, as if she was sensible of your attention.

<sup>1</sup> SURPRISED. Taken unawares.	<sup>10</sup> SUSPICION. Imagination of something wrong, on slight grounds or upon none at all, mistrust.
<sup>2</sup> CIRCUMSTANCE. Fact, event.	<sup>11</sup> VENGEANCE. Punishment inflicted in retaliation.
<sup>3</sup> CULTIVATE. Cherish, show fondness for.	<sup>12</sup> COMPASSION. Pity, commiseration.
<sup>4</sup> SUBSISTENCE. Means of support.	<sup>13</sup> PARTICULAR. Peculiar.
<sup>5</sup> INSPIRES. Animates, incites.	<sup>14</sup> MALICE. Ill-will.
<sup>6</sup> HOSPITALITY. Kind treatment.	<sup>15</sup> ABSTINENCE. A refraining from any indulgence.
<sup>7</sup> REGALED. Fared sumptuously.	<sup>16</sup> PROPENSITY. Natural disposition.
<sup>8</sup> INNOCENT. Harmless, free from guilt, blameless.	
<sup>9</sup> OPPORTUNITY. A suitable occasion.	

## XXII.—INSTINCT, CONCLUDED.

côn-ver-sā'tiôn	guĕst (ġĕst)	dīs-ap-pōint'mēt
ĭn-clēm'en-cy	grĭd'ĭr-on (grĭd'ĭ-urn)	mă-ĉhĭne' (mă-shĕn)
en-coŭr'age (en-kŭr'aj)	sĭ'lence	wĕath'er
fă-mĭl-i-ăr'i-ty	dīs'tance	vĕġ'e-tă-bleş
en-tĭced'	ă-ġĭl'i-ty	gnâwed (nâwed)

1. IN a few days after this conversation, another robin, suffering, like the former, from the inclemency<sup>1</sup> of the season, flew into the house, and commenced acquaintance with Tommy. But he, recollecting the mournful fate of his former bird, would not encourage it to any familiarity,<sup>2</sup> till he had claimed the promise of Mr. Barlow, in order to preserve it from danger.

2. Mr. Barlow, therefore, enticed<sup>3</sup> the new guest into a small wire cage, and, as soon as he had entered it, shut the door, in order to prevent his escaping. He then took a small gridiron, such as is used to broil

meat upon, and, having heated it almost red hot, placed it erect upon the ground before the cage in which the bird was confined.

3. He then contrived to entice the cat into the room, and observing that she fixed her eye upon the bird, which she destined<sup>4</sup> to become her prey, he withdrew<sup>5</sup> with the two little boys, in order to leave her unrestrained<sup>6</sup> in her operations.<sup>7</sup> They did not retire far, but from the door observed her fix her eyes upon the cage, and begin to approach it in silence, bending her body to the ground, and almost touching it as she crawled along.

4. When she judged herself within a proper distance, she exerted all her agility<sup>8</sup> in a violent spring, which would probably have been fatal to the bird, had not the gridiron, placed before the cage, received the impression of her attack. Nor was this disappointment the only punishment she was destined to undergo.

5. The bars of the machine had been so thoroughly heated that in rushing against them she felt herself burned in several parts of her body, and retired from the field of battle, mewing dreadfully, and full of pain; and such was the impression produced, that from this time she was never again known to attempt to destroy birds.

6. The coldness of the weather still continuing, all the wild animals began to perceive the effects, and, compelled by hunger, approached the habitations<sup>9</sup> of man, and the places they had been accustomed to avoid. A multitude<sup>10</sup> of hares, the most timid of all animals, were frequently seen scudding<sup>11</sup> about the garden in search of the scanty vegetables which the sever-

ity of the season had spared. In a short time they had devoured all the green herbs which could be found, and, hunger still oppressing them, they began to gnaw the very bark of the trees for food.

7. One day, as Tommy was walking in the garden, he found that even a beloved tree, which he had planted with his own hands, and from which he had promised himself so plentiful a crop of fruit, had not escaped the general depredation,<sup>12</sup> but had been gnawed round at the root and killed.

8. Tommy, who could ill brook<sup>13</sup> disappointment, was so enraged to see his labors prove abortive,<sup>14</sup> that he ran, with tears in his eyes, to Mr. Barlow, to demand vengeance against the devouring hares.

9. "Indeed," said Mr. Barlow, "I am sorry for what they have done; but it is now too late to prevent it." "Yes," answered Tommy, "but you may have all those mischievous creatures shot, that they may do no further damage."

10. "A little while ago," replied Mr. Barlow, "you wanted to destroy the cat, because she was cruel and preyed upon living animals; and now you would murder all the hares, merely because they are innocent, inoffensive animals, that subsist upon vegetables."

11. Tommy looked a little foolish, but said he did not want to hurt them for living upon vegetables, but for destroying his tree. "But," said Mr. Barlow, "how can you expect the animal to distinguish your trees from any others? You should have fenced them round in such a manner as to prevent the hares from reaching them. Besides, in such extreme distress as

animals now suffer from want of food, I think they may be forgiven if they trespass<sup>15</sup> a little more than usual."

<sup>1</sup> INCLEMENCY. Severity, rigor.

<sup>2</sup> FAMILIARITY. Close acquaintance.

<sup>3</sup> ENTICED. Decoyed, tempted.

<sup>4</sup> DESTINED. Doomed.

<sup>5</sup> WITHDREW. Retired.

<sup>6</sup> UNRESTRAINED. Not hindered.

<sup>7</sup> OPERATIONS. Actions, proceedings.

<sup>8</sup> AGILITY. Activity.

<sup>9</sup> HABITATIONS. Dwellings, abodes.

<sup>10</sup> MULTITUDE. A large number.

<sup>11</sup> SCUDDING. Hurrying.

<sup>12</sup> DEPREDAATION. Act of preying upon, destruction.

<sup>13</sup> BROOK. Bear, endure.

<sup>14</sup> ABORTIVE. Unavailing.

<sup>15</sup> TRESPASS. Intrude.

### XXIII. — THE BROWN THRUSH.

LUCY LARCOM.

mĕr'ry

rŭn'ning

jŭ'ni-per

mĕd'dle

âl'wāyŝ

sŏr'rŏw

1. THERE's a merry brown thrush sitting up in a tree :

“He's singing to me ! He's singing to me !”

And what does he say, little girl, little boy ?

“O, the world's running over with joy !

Don't you hear ? Don't you see ?

Hush ! Look ! In my tree,

I'm as happy as happy can be !”

2. And the brown thrush keeps singing, “A nest do you see,

And five eggs, hid by me in the juniper ' tree ?

Don't meddle ! don't touch ! little girl, little boy,

Or the world will lose some of its joy !

Now I'm glad ! now I'm free !

And I always shall be,

If you never bring sorrow to me.”

3. So the merry brown thrush sings away in the tree,  
 To you and to me, to you and to me ;  
 And he sings all the day, little girl, little boy  
 “ O, the world’s running over with joy ;  
 But long it won’t be,  
 Don’t you know ? don’t you see ?  
 Unless we are as good as can be ! ”

<sup>1</sup>JUNIPER. A kind of evergreen tree or shrub.

## XXIV. — SPRING RAIN.

OHIO FARMER.

[Schoolboys and girls often feel very cross when it happens to rain on their holidays. The flowers and birds are wiser than they.]

phi-lŏs'ŏ-pher	lĭq'uid (lĭk'wid)	dĭs-con-tĕnt'
blĭthe'ly	crŏ'cus-es	plĕas'ures
mĕad'ŏw	nāt'ure (nāt'yur)	chĕēr'i-ly

1. THE lark sits high on the walnut tree,  
 And it rains, it rains, it rains ;  
 A jolly<sup>1</sup> philosopher<sup>2</sup> sure is he,  
 While it rains, it rains, it rains ;  
 Blithely<sup>3</sup> he looks at the meadow<sup>4</sup> below,  
 Where the nest will be when the grass-blades grow,  
 And pours out his song in a liquid<sup>5</sup> flow,  
 While it rains, it rains, it rains.
2. The crocuses put up their little heads  
 While it rains, it rains, it rains,  
 And the pink spires spring from their chilly beds,  
 While it rains, it rains, it rains ;

The peach blossoms whisper within their cells,  
 “ We’ll open our eyes, and peep from our bells,  
 While it rains, it rains, it rains.”

3. All nature seems happy as happy can be  
 While it rains, it rains, it rains,  
 But restless<sup>6</sup> mortals, like you and me,  
 While it rains, it rains, it rains,  
 Look out of the windows in discontent,<sup>7</sup>  
 And wonder why showers *to-day* are sent,  
*Our* plans and pleasures to *so* prevent ; —  
*Why*, it rains, it rains, it rains.

4. The lark knows well that God knows best  
 The need of the spring-time rains,  
 That the summer sunshine will warm his nest  
 After the spring-time rains,  
 The grass in the meadow more greenly grow,  
 And the corn-blades wave in the valley below,  
 After these spring-time rains.

5. Let us, like him, look cheerily on  
 While it rains, it rains, it rains ;  
 Waiting with faith<sup>8</sup> till the storm is gone,  
 While it rains, it rains, it rains ;  
 We know that above the cloud ’tis light,  
 And the heavens are shining in beauty bright,  
 While it rains, it rains, it rains.

<sup>1</sup> JOLLY. Full of life and spirits.

<sup>2</sup> PHILOSOPHER. A wise person.

<sup>3</sup> BLITHELY. Cheerfully.

<sup>4</sup> MEADOW. Low grass land.

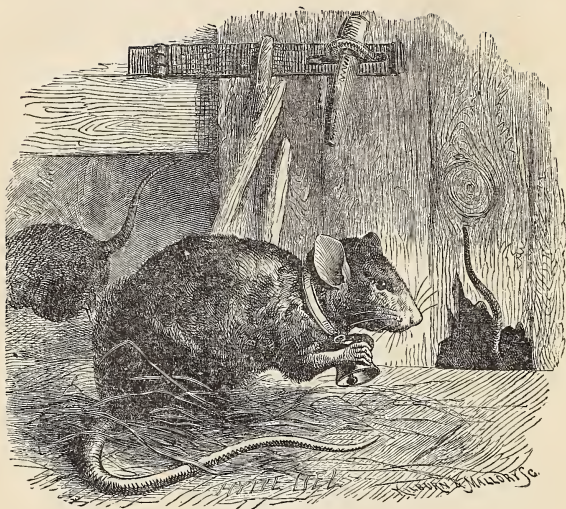
<sup>5</sup> LIQUID. Flowing like water

<sup>6</sup> RESTLESS. Uneasy.

<sup>7</sup> DISCONTENT. Dissatisfaction

<sup>8</sup> FAITH. Trust, confidence.





## XXV.—THE RAT WITH A BELL.

EVENINGS AT HOME.

děp-rē-dā'tionŝ

flitch'eŝ

cēil'ing

wāin'scōtŝ (wān- or wēn-)

sträg'glēr

prăc'tis-ing

ō-ver-jöyed'

păs'săg-ěŝ

guěss'ing (gěs-)

dīs-cōn'sō-lāte

dē-vöûred'

sō-çī'e-ty

1. A LARGE old house in the country was so extremely infested<sup>1</sup> with rats, that nothing could be secured<sup>2</sup> from their depredations.<sup>3</sup> They scaled the walls to attack flitches<sup>4</sup> of bacon, though hung as high as the ceiling. Hanging shelves afforded no protection to the cheese and the pastry. They penetrated into the store-



room, and plundered it of preserves and sweetmeats. They gnawed through cupboard doors, undermined floors, and ran races behind the wainscots.<sup>5</sup>

2. The cats could not get at them; they were too cunning and too well fed to meddle with poison; and traps only now and then caught a heedless straggler. One of the rats, however, on being taken, was the occasion of practising a new device.<sup>6</sup> This was, to fasten a collar with a small bell about the prisoner's neck, and then turn him loose again.

3. Overjoyed at the recovery<sup>7</sup> of his liberty, the rat ran into the nearest hole, and went in search of his companions. They heard at a distance the bell tinkle, tinkle, through the dark passages, and, suspecting some enemy had got among them, away they scoured,<sup>8</sup> some one way, and some another.

4. The bell-bearer pursued; and soon guessing the cause of their flight, he was greatly amused by it. Wherever he approached, it was all hurry-scurry,<sup>9</sup> and not a tail of one of them was to be seen. He chased his old friends from hole to hole, and room to room, laughing all the while at their fear, and increasing it by all the means in his power.

5. Presently he had the whole house to himself. "That's right," quoth he; "the fewer, the better cheer." So he rioted<sup>10</sup> alone among the good things, and stuffed till he could hardly walk.

6. For two or three days this course of life went on very pleasantly. He ate and ate, and played the bugbear to perfection. At length he grew tired of this lonely condition, and longed to mix with his companions again upon the former footing.

7. But the difficulty was how to get rid of his bell.

He pulled and tugged with his fore feet, and almost wore the skin off his neck in the attempt; but all in vain. The bell was now his plague and torment. He wandered from room to room, earnestly desiring to make himself known to one of his companions; but they all kept out of his reach. At last, as he was moping about disconsolate,<sup>11</sup> he fell in puss's way, and was devoured in an instant.

8. He who is raised so much above his fellow-creatures as to be the object of their terror must suffer for it in losing all the comforts of society. He is a solitary being in the midst of crowds. He keeps his fellow-creatures at a distance, and they equally shun him. Dread and affection cannot exist together.

<sup>1</sup> INFESTED. Troubled, harassed.

<sup>2</sup> SECURED. Kept safe.

<sup>3</sup> DEPREDAATION. Robbery, pillage.

<sup>4</sup> FLITCHES. Sides of a hog salted and cured.

<sup>5</sup> WAINSCOT. The wooden lining on the inner surface of a wall.

<sup>6</sup> DEVICE. A contrivance or an expedient, scheme, project.

<sup>7</sup> RECOVERY. Restoration, a regaining.

<sup>8</sup> SCoured. Ran swiftly.

<sup>9</sup> HURRY-SKURRY. Fluttering haste.

<sup>10</sup> RIOTED. Feasted luxuriously.

<sup>11</sup> DISCONSOLATE. Sad, dejected.

## XXVI.—THE FOUR SEASONS.

sleigh (slā)

mēm-ō-răn'dum

hỹ'a-cĩnthş

chěr'rięş

âu'tumn

měl'õnş

sēa'sõn

cõn-clũ'siõn

ęx-pręssed'

1. "I WISH it were always winter!" said Ernest, who had returned from a sleigh ride, and was making a man out of snow. His father desired him to write down this wish in a memorandum<sup>1</sup> book he took out of his pocket; and Ernest did so.

2. The winter passed away, and the spring came. Ernest stood with his father by the side of a bed of flowers, and gazed with delight upon the hyacinths,<sup>2</sup> the violets, and the lilies of the valley. "These are the gifts of spring," said his father; "but they will soon fade and disappear." "Ah!" said Ernest, "I wish it were always spring!" "Write this down in my book," said his father; and Ernest did so.

3. The spring passed away, and summer came. Ernest went with his parents, and some of his play-mates, into the country, and spent the day there. Every where the meadows were green and decked<sup>3</sup> with flowers, and in the pastures the young lambs were sporting around their mothers. Ernest and his play-mates passed a very happy day. As they were going home, the father said, "Has not the summer its pleasures too, my son?" "O, yes," said Ernest; "I wish it were always summer!" And this wish Ernest wrote down in his father's book.

4. At last autumn came. Ernest again went with his parents into the country. It was not so warm as in the summer, but the air was mild and the heavens were clear. The grape-vines were heavy with purple clusters; melons lay upon the ground in the gardens; and in the orchards the boughs were loaded with ripe fruit. "This fine season will soon be over," said the father, "and winter will be upon us." "Ah!" said Ernest, "I wish it would stay, and always be autumn."

5. "Do you really wish so?" said his father. "I do, indeed," replied Ernest. "But," continued his father, taking at the same time his memorandum book out of his pocket, "see what is written here." Ernest

looked and saw it written down, "I wish it were always winter." "Now turn over another leaf," said his father; "and what do you find written there?" "I wish it were always spring." "And farther on, what is written?" "I wish it were always summer."

6. "And in whose handwriting are these words?" "They are in mine," said Ernest. "And what is now your wish?" "That it should always be autumn." "That is strange," said his father. "In winter, you wished it might always be winter; in spring, you wished it might always be spring; and so of summer and of autumn. Now, what conclusion<sup>4</sup> do you draw from all this?"

7. Ernest, after thinking a moment, replied, "I suppose that all seasons are good." "That is true, my son; they are all rich in blessings, and God, who sends them to us, knows far better than we what is good for us.

8. "Had the wish you expressed<sup>5</sup> last winter been granted, we should have had no spring, no summer, do autumn. You would have had the earth always covered with snow, so that you might have had sleigh rides and made snow men. How many pleasures would you have lost in that event! It is well for us that we cannot have all things as we wish, but that God sends us what seems good to him."

<sup>1</sup> MEMORANDUM. A note to help the memory, a record.

<sup>2</sup> HYACINTH. A plant having a beautiful flower.

<sup>3</sup> DECKED. Adorned, arrayed.

<sup>4</sup> CONCLUSION. Inference, final decision or result.

<sup>5</sup> EXPRESSED. Uttered, declared.

XXVII. — PERSEVERANCE.<sup>1</sup>

ELIZA COOK.

mön'arçh	en-dėav'or	tīre
bə-ğīn'ning	trāv'elled	ānx'ious
griēved	hīgh'er	gös'sips

1. KING BRUCE of Scotland flung himself down,  
     In a lonely mood<sup>2</sup> to think ;  
     'Tis true he was monarch,<sup>3</sup> and wore a crown,  
     But his heart was beginning to sink.
2. For he had been trying to do a great deed,  
     To make his people glad ;  
     He had tried and tried, but could not succeed,  
     And so he became quite sad.
3. He flung himself to low despair,  
     As grieved as man could be ;  
     And after a while, as he pondered<sup>5</sup> there,  
     " I'll give it up," cried he.
4. Now just at the moment a spider dropped  
     With its silken cobweb clew,  
     And the king, in the midst of his thinking, stopped  
     To see what the spider would do.
5. 'Twas a long way up to the ceiling dome,  
     And it hung by a rope so fine,  
     That how it would get to its cobweb home  
     King Bruce could not divine.

6. It soon began to cling and crawl  
Straight up with strong endeavor<sup>6</sup>;  
But down it came with a slipping sprawl,  
As near to the ground as ever.
7. Up, up it ran, nor a second did stay,  
To make the least complaint,  
Till it fell still lower; and there it lay  
A little dizzy and faint.
8. Its head grew steady — again it went,  
And travelled a half yard higher;  
'Twas a delicate thread it had to tread,  
And a road where its feet would tire.
9. Again it fell, and swung below;  
But up it quickly mounted,  
Till up and down, now fast, now slow,  
Nine brave attempts were counted.
10. "Sure," said the king, "that foolish thing  
Will strive no more to climb,  
When it toils so hard to reach and cling,  
And tumbles every time."
11. But up the insect went once more;  
Ah me! 'tis an anxious minute;  
He's only a foot from his cobweb door;  
O, say, will he lose or win it?
12. Steadily, steadily, inch by inch,  
Higher and higher he got,

And a bold little run at the very last pinch  
Put him into the wished-for spot.

13. "Bravo, bravo!" the king cried out;  
"All honor to those who try;  
The spider up there defied despair;  
He conquered, and why should not I?"
14. And Bruce of Scotland braced his mind,  
And gossips<sup>7</sup> tell the tale,  
That he tried once more as he tried before,  
And that time he did not fail.
15. Pay goodly heed, all you who read,  
And beware of saying, "I can't;"  
'Tis a cowardly word, and apt to lead  
To idleness, folly, and want.

<sup>1</sup> PERSEVERANCE. Steadfast pursuit, persistence.

<sup>2</sup> MOOD. State of mind, humor.

<sup>3</sup> MONARCH. A ruler of a nation, who has sole authority, a king.

<sup>4</sup> DESPAIR. Loss of hope, hopelessness, despondency.

<sup>5</sup> PONDERED. Deliberated.

<sup>6</sup> ENDEAVOR. Attempt, effort.

<sup>7</sup> GOSSIPS. Tattlers, praters.

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## XXVIII. — WASTING TIME.

yēs'ter-day

sūre (shūr)

whēth'ēr

wāst'ing

dīs-a-grēē'a-ble

cēr'tain-ly (sēr'tin-lē)

ġēt'ting

there'fōre (thēr'-or thār'-)

nēc'ēs-sa-ry

nūmbed

con-trōlled'

prīs'ons

1. *Father.* WELL, Henry, is this three hours' work brought to an end at last?

2. *Ellen*. O papa! not three hours. Henry has not been three hours about his sum.

3. *F*. I believe I have said rather less, than more than the truth. Is not that the same sum you had to do yesterday morning, Henry?

4. *Henry*. Yes, father.

5. *F*. You began to do it at ten, and you were doing that, or at least you were doing nothing else, till a quarter past eleven. This morning you were sitting with the slate in your hand very nearly three quarters of an hour; and this evening we left you at half past five with this terrible sum, and now it is past seven, and it is not yet done. How long is that altogether?

6. *H*. O papa, you need not reckon. I know that I have wasted a great deal too much time; but the truth is, I have not really been doing the sum all these hours.

7. *F*. I know that, my dear boy. If you had been steadily employed one third of the time, you might have been running races with Anna on the Common<sup>1</sup> this evening. However, if you liked better to stay at home —

8. *H*. You are laughing at me, papa. You know very well I would rather have been with you.

9. *F*. Then why were you not with us?

10. *H*. I am sure it was not my fault.

11. *F*. And I am sure it was not mine.

12. *H*. But, papa, you *did* say that I must do my sum first. I should never have stopped at home for a sum; for I cannot see that it matters much whether I do it to-night or to-morrow morning.

13. *F*. It does not matter much, for this sum, or



any other sum. So far you are right. But it does matter much that you should correct yourself of one of the very worst habits that either child or man can have — that of wasting time.

14. *H.* I know it is very foolish; I wish I could cure myself of it; but I don't think I can.

15. *F.* Did you ever try?

16. *H.* O, yes, I believe so. I have very often thought I would try.

17. *F.* That is a very different thing. Nothing is easier than to make good resolutions<sup>2</sup>; the difficulty is in keeping them.

18. *H.* I would make them and keep them too, if I knew how.

19. *F.* If you had resolved to go out to-morrow to the Common and fly your kite, how would you contrive<sup>3</sup> to keep your resolution?

20. *H.* I suppose I should take my kite, when the time came, and go out.

21. *F.* Then why cannot you take your slate or your book in the same manner when the time comes?

22. *H.* I don't know, unless it is because I like to fly kites, and do not like to do sums.

23. *F.* That is, Henry, you choose to play, but you do not choose to work.

24. *H.* O, no, father; not so bad as that. I do choose to work sometimes; but you will allow that it is not so easy to do things that are disagreeable as things that are agreeable.

25. *F.* Not so easy, certainly; but they may be done, if we have a mind. I do not like getting up by candle-light in the winter; but I find that if I do not, I am never in town in proper time, and therefore I do get up by candle-light.

26. *H.* You, papa! O, to be sure, you can do disagreeable things if they are necessary; but you are a man.

27. *F.* You will be a man, if you live.

28. *H.* Yes, to be sure I shall; but it will be a good many years before I am one.

29. *F.* Then you think it will be time enough, when you are a man, to set about acquiring<sup>4</sup> the firmness and resolution that a man ought to have.

30. *H.* No, I did not think that exactly; but still, I thought there was no hurry.

[*His father suddenly draws Henry's hand behind his back, and ties it, with a string, fast to the button of his jacket.*]

31. *E.* O papa! why do you tie up Henry's hands? We are soon going to have tea, and how can he hold his cup?

32. *F.* I will untie his hand when he wants to use it.

33. *H.* But it will be so numbed<sup>5</sup> by that time that I shall not be able to use it.

34. *F.* Wait a little, and then see how it will be.

35. *H.* (*After waiting a short time.*) I assure you, father, it is just as I said. My hand is getting so numbed,—*asleep*, I used to call it,—that I can scarcely feel I have a hand.

36. *F.* (*Releasing Henry's hand.*) I am not surprised at that. But I assure you, your hand could not be more thoroughly numbed and useless to you when tied behind your back, than your power of controlling<sup>6</sup> yourself to any useful purpose will be, if you do not cultivate this power by early use.

37. *H.* I am not sure that I understand you, papa.

38. *F.* Do you think your hands and feet are of more use to you now than they were while you were an infant?

39. *H.* Certainly; I have learned to use them whenever I wish.

40. *F.* Exactly so; and they have become stronger by use. But supposing you had never been allowed to use them till now; do you think they would be of as much service<sup>7</sup> to you as they are?

41. *H.* No, I am sure they would not. I have heard of people who had been shut up in prisons, where there was no room to walk about, till they lost the use of their limbs; and the other day, I read of a man who had been kept a long time in prison, with no one to talk to; and when he was let out, he had forgotten how to speak.

42. *F.* In this way, if you do not learn while you are a child to conquer<sup>8</sup> your dislike to do certain things which you ought to do, though not perfectly agreeable, there is great danger that when you are a man you will no longer be able to control your dislike.

43. *H.* Then, father, I will learn while I am a child. I will try to do what is right, even if I dislike it ever so much. I do not like arithmetic at all, but you shall see I will do my sums to-morrow the very first thing after breakfast.

<sup>1</sup> COMMON. A public ground, park.

<sup>2</sup> RESOLUTION. Determination, purpose, decision.

<sup>3</sup> CONTRIVE. Plan out, devise.

<sup>4</sup> ACQUIRING. Getting, obtaining.

<sup>5</sup> NUMBED. Made torpid, deprived of feeling, benumbed.

<sup>6</sup> CONTROLLING. Governing.

<sup>7</sup> SERVICE. Use, utility.

<sup>8</sup> CONQUER. Overcome, subdue.

## XXIX. — THE HOURS OF CHILDHOOD.

MRS. GORDON.

chīl'dren  
mīs-spēnt'  
rō'sy

ġēn'er-oūs  
săc'ri-fīġe (-fīz)  
prāy'er

pēn'ī-tēnġe  
knēēl'ing  
brīght

1. AMID the blue and starry sky,  
    A group of Hours, one even,<sup>1</sup>  
Met, as they took their upward flight  
    Into the highest heaven.
2. And they were going up to heaven,  
    With all that had been done  
By little children, good or bad,  
    Since the last rising sun.
3. And some had gold and purple wings;  
    Some drooped like faded flowers,  
And sadly soared to tell the tale  
    That they were *misspent* Hours.
4. Some glowed with rosy hopes and smiles,  
    And some had many a tear;  
Others had some kind words and acts  
    To carry upward there.
5. A shining Hour, with golden plumes,  
    Was laden with a deed  
Of generous<sup>2</sup> sacrifice<sup>3</sup> a child  
    Had done for one in need.

6. And one was bearing up a prayer  
 A little child had said,  
 All full of penitence<sup>4</sup> and love,  
 While kneeling by his bed.

7. And thus they glided on, and gave  
 Their records,<sup>5</sup> dark or bright,  
 To Him who marks each passing hour  
 Of childhood's day and night.

8. Remember,<sup>6</sup> children of the earth,  
 Each Hour is on its way,  
 Bearing its own report to Heaven  
 Of all you do and say.

<sup>1</sup> EVEN. Evening.

<sup>2</sup> GENEROUS. Noble, honorable.

<sup>3</sup> SACRIFICE. Something given up or  
 lost for the sake of something  
 else; great self-denial.

<sup>4</sup> PENITENCE. Sorrow for sin or of-  
 fences, repentance.

<sup>5</sup> RECORD. Account, statement of  
 facts, or what is done.

<sup>6</sup> REMEMBER. Keep in mind.

### XXX.—THE CITY GIRL IN THE COUNTRY.

MRS. CHILD.

ũn'cle (ũng'kl)

dăn'de-lĩ-õn

chăișe

bõn'net

coũș'inș (kũz'znz)

kĩt'ten (kĩt'tn)

sâu'çer

frĩght'ened

crăn'ber-riș

păst'ure

schôol'mĩs-tress

căl'i-cõ

1. LITTLE Emma lived in New York. She had an uncle in the country, who was a farmer. Emma loved nothing better than a run in the fields, where in two minutes she could fill her apron full of buttercups<sup>1</sup> and, clover blossoms.

2. In the early spring time, she watched to see when the grass on the Battery began to look green; and the very first dandelion<sup>2</sup> she saw, she ran to her mother, and said, "The sunshine has come now, mother. When shall we go into the country to see uncle?"

3. In August she had her wish. As they rode along, she saw the trees loaded with fruit, and the gardens full of flowers. She was so impatient to run in the fields, that she could hardly be contented to sit still in the chaise.<sup>3</sup> At last, they arrived at her uncle's farm; and every body was glad to see little Emma and her mother.

4. The little city girl could hardly stop to take her bonnet off, she was in such a hurry to run to the barn, with her cousins, to see the cows, and the calves, and the sheep, and the hens, and the chickens. The white hen had a fine brood of chickens; and Emma clapped her hands when she saw them running about to pick up seeds in the barn-yard.

5. When the sun was setting, she had some good new milk to drink; and then the children went into the fields to gather flowers.

6. While they were in the fields, Emma saw a little striped squirrel run along the top of the wall. She cried out joyfully, and ran after him. She thought she could catch him, and teach him to live with her little kitten in New York, and eat milk from a saucer. But the squirrel hid himself in his hole, and Emma could not find him.

7. Her mother told her she was very glad she could not catch the squirrel; for, if she had taken hold of him, it would have frightened<sup>4</sup> him very much, and made his little heart beat very fast. She told her the

squirrel would be very unhappy in a city ; and unless he were shut up in a cage, he would run away. When Emma knew this, she did not want the pretty squirrel any more. She loved dearly to hear about his snug house under the ground, and the nuts he stored away in his little closet.

8. In the evening, Emma saw a great many fireflies in the meadows. She said to her uncle, " See how the ground is covered with pretty little stars ! Did the sky sprinkle them down ? "

9. Her uncle told her they were not stars, but little insects, that gave light from their wings. Then the little girl asked, " What is their name, uncle ? " He told her people in the country called them lightning-bugs.

10. Emma had never seen any fireflies before, and she talked a great deal about them. But when she tried to tell her mother all about it, she forgot the name, and said, " O mother, I have seen a great many beautiful thunder-bugs ! " This made them all laugh ; and George called fireflies thunder-bugs for a long time after.

11. The next day, Emma went into the meadow, with her cousin George, to gather cranberries. " Where are all the fireflies now ? " said she. " I don't know, " said George ; " I suppose they have put their lamps out. " Emma had never seen cranberries growing before. She called them little red apples, and wanted to carry some home for her doll.

12. When they went back to the house, the children heard a great noise behind the barn, and they ran to see what it was. A cross dog was trying to bite a poor little calf. But there was a great ox feeding in

the same pasture, and he ran to the calf, and stood by him; and whichever way the dog turned, the ox turned too, and pointed his horns at him. So the naughty dog was driven off, and the calf was not much hurt. Emma called him a good ox, and wanted to give him some of the cranberries from her little basket. But George told her the ox would not eat cranberries.

13. When Emma found her cousins were going to school, she wanted to go too. She had never been to school; but her mother had taught her to read and spell a little. She went with her cousins, and sat very still while the scholars said their lessons. She did not make any trouble, and when the schoolmistress asked her to read, she read as well as she could.

14. When she came home, her mother asked her what she did at school. Emma said, "I sat as still as a mouse; and I read, 'Chain up a child, and away she will go!'" This made her uncle and all her cousins laugh very much; for Emma did not say the verse right. She meant to say she had read, "Train up a child in the way he should go."

15. In the afternoon, her uncle went into the orchard to gather apples to send to New York. Emma stood under the tree, holding her apron for some, while George tried to catch them in his hands, as they fell. A pretty little lady-bug lighted on her apron, and that pleased Emma very much. It had red wings, with little black spots. "O, look here, George," said Emma; "here is a pretty little fly with a calico gown on."

16. Presently she saw a great many ants, crawling out of a hole in the ground near her feet. Some of them were eating into the apples that had fallen.



"What are these black things?" said she; "will they sting me?" George told her they would not sting her, and that they were called ants. "Aunts!" said she; "whom are they aunts to? Your mother is my aunt; but whom are these black things aunts to? Are they aunts to the lady-bugs?" George told her that *ant*, an insect, was a different word from *aunt*, a relation.<sup>5</sup>

17. When they were coming home through the fields, after sunset, she heard a noise all the time. "What is that?" said she. George told her it was the crickets singing. Poor little Emma was puzzled<sup>6</sup> again. "Crickets!" said she; "why, I sit on a cricket." Her uncle smiled. "Little Emma finds many things in the country that she does not understand,"<sup>7</sup> said he. Then he told her that a cricket was a little thing with wings, that made a noise at nightfall.<sup>8</sup>

18. When they came to the house, Emma ran and emptied her apronful of apples into her mother's lap. "What has my little girl been doing all the afternoon?" said her mother. "I have been helping uncle pick apples," said she; "and I have seen a sweet, pretty fly with a calico gown, that had a great many black aunts. When we came home, I heard some little birds singing their prayers. The birds have a queer name, mother. They call them *crickets*; and I sit on a cricket."

19. Then they all had a laugh at Emma. Her mother kissed her, and said, "My little girl does not know much about country things; and she makes a great many mistakes. A cricket is not a bird, my dear. It is an insect. If you were to see one, you would call it a *bug*."

20. When it was time to go home, Emma cried. But her mother told her how much father wanted to kiss his good little girl, and how he would love to hear about the things she had seen. Emma loved her father, and she was willing to go home.

21. She told him all about the chickens, and the ox, and the lady-bug, and the squirrel, and the crickets. "I am glad I did not catch the pretty little squirrel," said she; "he would not like to live in New York. I suppose he was made on purpose to live in the country. I wish I were a squirrel."

<sup>1</sup> BUTTERCUP. A plant bearing small, bright-yellow flowers.

<sup>2</sup> DANDELION. A plant bearing a yellow flower, and used for greens.

<sup>3</sup> CHAISE. A covered two-wheeled carriage drawn by one horse.

<sup>4</sup> FRIGHTENED. Scared, terrified.

<sup>5</sup> RELATION. A kinsman or kinswoman, a person related.

<sup>6</sup> PUZZLED. Perplexed, confused.

<sup>7</sup> UNDERSTAND. Know, comprehend.

<sup>8</sup> NIGHTFALL. The close of day.

### XXXI.—THE COUNTRY GIRL IN THE CITY.

MRS. CHILD.

joür'ney (jür'ne)

quës'tion (kwëst'yün)

stëam'bōat

pëo'ple

mätch'es

plëaş'ure

chïck'ens

wäg'on

händ'ker-chïefs

ïm-pā'tient (-shënt)

cār'riage (-rîj)

pïtch'er

1. LITTLE Fanny lived in the country. She had one brother and two sisters. They had never been in a city. When Fanny was four or five years old, her father and mother promised to take her to New York. There never was a little girl more glad than she was. From morning till night, she talked about her journey. When

she first awoke in the morning, she would say to her sister, "Ah, Mary, I am going to New York." And when she laid her head on the pillow, the last question<sup>1</sup> always was, "Mother, when do you think we shall go to New York?"

2. The important day came at last. The baskets and boxes, and little Fanny, were all safely stowed<sup>2</sup> in the steamboat. Fanny had never been in a steamboat before. She asked what made the trees and fields run so; and when she looked at an old cow on the shore, she said, "What makes her go away so fast? She does not move her feet."

3. Her mother told her the boat was moving away from the cow. Then little Fanny looked at the water, and saw that the boat was moving through it. But she thought there was soap in the water, because the bright foam looked so white.

4. When they came to New York, she was afraid in the street, because there were so many horses and so many people. She met a woman carrying a very small poodle dog in her arms. His hair was white, and soft as silk, and fell all over his face in pretty curls. Fanny stopped to look back at the poodle, and a boy with a basket of matches ran against her, and knocked her bonnet all out of shape.

5. "Mother, is this another steamboat?" asked Fanny. "No, this is a city," said her mother; "don't you see the houses?" "Yes, I see the houses," said Fanny; "but I thought maybe it was another kind of steamboat; the folks run over me so."

6. Fanny had great pleasure in looking at the toy shops. She saw many things that she never saw before, and she wanted to buy them all. But after a

few days, she began to be very homesick. She wanted to get back and see the children, and her little red and white calf, and her bantam chickens. She wanted to be where she could run out of doors without getting lost. She was glad enough when the day came to go home.

7. Her brother and sisters were waiting for her with great impatience. When the wagon came from the steamboat, they saw it a great way off, and began to wave their handkerchiefs for joy. They all crowded round Fanny, and began to kiss her. "O, I have had such a good time," said Fanny; "and I have brought some things for you."

8. She was so impatient, that she broke the string of her bonnet, trying to get it off. Before her mother could unpin her shawl, she seated herself on the floor and began to open the big basket. "Susan, here is a doll for you," said she; "and here is a little pail for Mary, and here is a top for Willie. It will spin, spin, spin, — O, how it will spin!"

9. "Spin what? Spin yarn for stockings?" asked little Mary.

10. "No, no," said Willie, laughing; "it will not spin yarn, it will spin round."

11. "And what is round?" asked little Mary.

12. "O, you don't know any thing about it. You never went to New York," said Fanny. "Look at me. That is round." As she spoke, she whirled round, till her gown stood out, as stiff as a churn.

13. "That is going; that is not spinning," said Mary.

14. "Well, they call it spinning; for they said so in New York," answered Fanny.

15. "They say so here, as well as in New York," said Willie; "I suppose they call it so, because the top makes a noise like a spinning wheel."

16. Fanny thought her brother did know something, though he had never been in New York. She said no more about his top.

17. "Come, tell us what you have seen," said Susan.

18. "O, I have seen so many things," said Fanny; "I cannot remember to tell half of them. I saw a little boy riding in the prettiest little carriage you ever saw. He had two ponies, no larger than uncle James's big dog. They looked like baby horses. I saw a great white image of a woman, that kept pouring water from a pitcher in her hand all the time. They called it a fountain. And I saw a little marble boy, that kept throwing up water over his head, and laughed when he saw it fall back again, wetting him all over. He was not alive. He was a marble image. But he looked as if he were laughing. And I saw so many, many dolls!"

19. "Should you like to live in New York?" asked Willie.

20. "No, I should not like to live there. I couldn't run about; and the folks push me. Come, let us go to the barn, and see how bossy calf does."

21. They all ran out to the barn, and found the calf eating his supper. Fanny patted him on the head, but he did not take much notice of her. "The foolish little thing," said Fanny; "he does not know I have been to New York. But here comes pussy cat, and she is glad to see me."

22. Pussy rubbed her fur against Fanny's gown, and

purred. Then they ran into the barn to hunt for eggs; and the children all went back to the house, with an egg in each hand. Their mother told the little ones it was time to eat their supper and go to bed. For a long time after they went up stairs, Fanny's tongue was running as fast as her brother's top could spin. Poor little Mary could not keep awake to hear all her stories; and the chatterbox,<sup>3</sup> finding that her sister was asleep, went to sleep herself.

23. Every day she tells of some new wonder,<sup>4</sup> that she saw or heard while she was in the city. If the children laugh at her stories, she walks with her head very high, and says, "You never saw such things; for you never went to New York."

<sup>1</sup> QUESTION. Inquiry, query.

<sup>2</sup> STOWED. Placed compactly, packed.

<sup>3</sup> CHATTERBOX. An incessant talker.

<sup>4</sup> WONDER. Emotion excited by something new or strange, surprise—means here, *cause of surprise*.

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O, 'TIS a lovely thing for youth  
 To walk betimes<sup>1</sup> in Wisdom's way;  
 To fear a lie, to speak the truth,  
 That we may trust to all they say.  
 But liars we can never trust,  
 Although they speak the thing that's true;  
 And he that does one fault at first,  
 And lies to hide it, makes it two.

<sup>1</sup> BETIMES. Seasonably, in good time, early,



## XXXII.—THE DEAR OLD FLAG.

BOSTON TRANSCRIPT.

wīn'dōw  
rāl'y-ing  
grōup (grōp)  
re-cāllēd'

ēar'nēst  
ġēst'ure (jēst'yur)  
frāught (frāwt)  
rēv'er-ence

lōy'al-ty  
hōn'ored  
nā'tion  
pēace

1. DRAWN<sup>1</sup> like the rest to the window,  
While the rallying<sup>2</sup> drums passed by,  
With the Stars and Stripes above them,  
Appealing<sup>3</sup> to ear and eye, —



2. And stirring the depths of feeling  
    In every thoughtful heart,  
    When one cannot speak for its throbbing,  
    And the witness tear-drops start, —
3. I saw, 'mid a group of children  
    Who had silently left their play,  
    One little lad whose bearing<sup>4</sup>  
    I have oft recalled to-day.
4. He stood near his little playmates,  
    In careless ease and grace,  
    And radiant<sup>5</sup> health and beauty  
    Met in his boyish face.
5. With an earnest, impulsive gesture,<sup>6</sup>  
    When the dear old flag came nigh,  
    Was his little cap uplifted,  
    As though a king passed by.
6. 'Twas a simple act, yet its meaning  
    Was fraught<sup>7</sup> with reverence<sup>8</sup> true;  
    And from my heart I blessed him,  
    And prayed God bless him too.
7. No need to ask of the future  
    What his manhood's prime<sup>9</sup> shall be,  
    Whose childhood bears his country's flag  
    Such reverent loyalty.<sup>10</sup>
8. God bless the boy, and the mother  
    Whom he honored thus to-day,



And grant that soon our nation's flag  
In peace resume its sway.<sup>11</sup>

<sup>1</sup> DRAWN. Pulled towards one, attracted.

<sup>2</sup> RALLYING. Calling together.

<sup>3</sup> APPEALING. Making an entreaty.

<sup>4</sup> BEARING. Deportment, manner.

<sup>5</sup> RADIANT. Beaming, blooming.

<sup>6</sup> GESTURE. Motion of the body or limbs expressing feeling.

<sup>7</sup> FRAUGHT. Filled, laden.

<sup>8</sup> REVERENCE. Regard mingled with awe, homage.

<sup>9</sup> PRIME. Height of strength and vigor, best part.

<sup>10</sup> LOYALTY. Faithful adherence to allegiance, fidelity.

<sup>11</sup> SWAY. Authority, rule.

### XXXIII.—PRAISE OF GOD: A HYMN IN PROSE.

Mrs. BARBAULD.

quēēn

beau'ti-fŭl (ba')

rōar'ing

tēr'ri-ble

ěx'cel-lěnt

dăz'zling

cōun'te-nance

prāiſe

per-fēc'tiōn

1. COME, and I will show you what is beautiful. It is a rose fully blown. See how she sits upon her mossy stem, like the queen of all the flowers: her leaves glow like fire; the air is filled with her sweet odor: she is the delight of every eye.

2. She is beautiful, but there is a fairer than she. He that made the rose is more beautiful than the rose; He is all lovely; He is the delight of every heart.

3. I will show you what is strong. The lion is strong. When he raiseth up himself from his lair,<sup>1</sup> when he shaketh his mane, when the voice of his roaring is heard, the cattle of the field fly, and the wild beasts of the desert<sup>2</sup> hide themselves, for he is very terrible.<sup>3</sup>

4. The lion is strong, but He that made the lion is stronger than he: His anger is terrible; He could make us die in a moment, and no one could save us out of His hand.

5. I will show you what is glorious. The sun is glorious. When he shineth in the clear sky, when he sitteth on the bright throne in the heavens, and looketh abroad over all the earth, he is the most excellent and glorious creature the eye can behold.

6. The sun is glorious, but He that made the sun is more glorious than he. The eye beholdeth Him not, for His brightness is more dazzling than we could bear. He seeth in all dark places ; by night as well as by day ; and the light of His countenance<sup>4</sup> is over all His works.

7. Who is this great name, and what is He called, that my lips may praise Him ?

8. This great name is God. He made all things, but He is Himself more excellent than all which He hath made : they are beautiful, but He is beauty ; they are strong, but He is strength ; they are perfect, but He is perfection.<sup>5</sup>

<sup>1</sup> LAIR. Couch of a wild beast.

<sup>2</sup> DESERT. A tract of land in which  
no one lives, a wilderness, a waste.

<sup>3</sup> TERRIBLE. Causing great fear.

<sup>4</sup> COUNTENANCE. Appearance of the  
face, visage, look.

<sup>5</sup> PERFECTION. State of being perfect,  
highest goodness.

#### XXXIV.—NIGHT: A HYMN IN PROSE.

MRS. BARBAULD.

chĭck'ęnş

găth'ęred

cēased (sēsđ)

böûghş (böûz)

mür'mur

hôn'eyed (hăn'ęđ)

blēat'ing

chĭl'dren

hăm'męr

ăn'vĭl

făm'ĭ-lęş

hŭm'ming

1. THE glorious sun is set in the west ; the night dews fall ; and the air, which was sultry, becomes cool.

2. The flowers fold up their leaves ; they fold themselves up, and hang their heads on the slender stalk.

3. The chickens are gathered under the wings of the hen, and are at rest.

4. The little birds have ceased<sup>1</sup> their warbling ; they are asleep on the boughs, each one with his head behind his wing.

5. There is no murmur of bees around the hive, or among the honeyed woodbines<sup>2</sup> ; they have done their work, and lie close in their waxen cells.

6. The sheep rest upon their soft fleeces, and their loud bleating is no more heard among the hills.

7. There is no sound of a number of voices, or of children at play, or the trampling of busy feet, and of people hurrying to and fro.

8. The smith's hammer is not heard upon the anvil, nor is the harsh saw of the carpenter heard.

9. All men are stretched<sup>3</sup> on their quiet beds ; and the child sleeps upon the breast of its mother.

10. Darkness is spread over the skies, and darkness is upon the ground ; every eye is shut, and every hand is still.

11. Who taketh care of all people when they are sunk in sleep ; when they cannot defend themselves, nor see if danger approacheth<sup>4</sup> ?

12. There is an eye that never sleepeth ; there is an eye that seeth in the dark night as well as in the bright sunshine.

13. When there is no light of the sun, nor of the moon, — when there is no lamp in the house, nor any little star twinkling through the thick clouds, — that eye seeth every where, in all places, and watcheth continually over all the families of the earth.

14. The eye that sleepeth not is God's ; His hand is always stretched out over us.

15. He made sleep to refresh us when we are weary ; He made night that we might sleep in quiet.

16. As the mother moveth about the house with her finger on her lips, and stilleth every little noise, that her infant be not disturbed, — as she draweth the curtains around its bed, and shutteth out the light from its tender eyes, — so God draweth the curtains of darkness around us ; so He maketh all things to be hushed and still, that His large family may sleep in peace.

17. Laborers spent<sup>5</sup> with toil, and young children, and every little humming insect, sleep quietly, for God watcheth over you.

18. You may sleep, for He never sleeps ; you may close your eyes in safety, for His eye is always open to protect<sup>6</sup> you.

19. When the darkness is passed away, and the beams of the morning sun strike through your eyelids, begin the day with praising God, who hath taken care of you through the night.

20. Flowers, when you open again, spread your leaves, and smell sweet to His praise.

21. Birds, when you awake, warble your thanks amongst the green boughs ; sing to Him before you sing to your mates.

22. Let His praise be in our hearts when we lie down ; let His praise be on our lips when we awake.

<sup>1</sup> CEASED. Left off, stopped.

<sup>2</sup> WOODBINES. Twining shrubs bearing very sweet-smelling flowers, honeysuckles.

<sup>3</sup> STRETCHED. Extended.

<sup>4</sup> APPROACHETH. Cometh near.

<sup>5</sup> SPENT. Exhausted, wearied.

<sup>6</sup> PROTECT. Keep in safety, defend.

## XXXV. — OUR NATIVE LAND.

guärd (gärd)	rīght'eous (rīt'yūs)	mēr'cies
träns-förmed'	câuße	knōwn (nōn)
frïënd	sōil	nā'tiønş

1. God bless our native land ;  
 May Heaven's protecting hand  
 Still guard our shore !  
 May Peace her power extend,  
 Foe be transformed<sup>1</sup> to friend,  
 And all her rights depend  
 On war no more.

2. May just and righteous<sup>2</sup> laws  
 Uphold the public cause,  
 And bless our soil !  
 Home of the brave and free,  
 The land of liberty,<sup>3</sup>  
 We pray that still on thee  
 Kind Heaven may smile.

3. And not this land alone,  
 But be thy mercies known  
 From shore to shore :  
 Lord, make the nations see  
 That men should brothers be,  
 And form one family  
 The wide world o'er.

<sup>1</sup> TRANSFORMED. Changed, altered.<sup>2</sup> RIGHTEOUS. Right, just.<sup>3</sup> LIBERTY. Freedom.<sup>4</sup> OE'R. Over, throughout.

## XXXVI. — THE DEAD WARRIOR.

PARK BENJAMIN.

fīght'ing	pā'tri-ot	dŭmb (dŭm)
fōre'mōst	gāth'er	sōl'emn
chēēr'ing	sōld'ierș (-jērș)	tōmb (tôm)

1. BIND the oak leaves round his head ;  
     He has shown himself a man ;  
     Bravely charging,<sup>1</sup> he fell dead,  
     Fighting foremost in the van.<sup>2</sup>
2. Cheering with a mighty cheer,  
     On he led the patriot<sup>3</sup> band ;  
     Now he lies upon his bier,<sup>4</sup>  
     Cold and stately, still and grand.
3. Calmly gather round him now,  
     All ye soldiers, and be dumb ;  
     Cast one look upon his brow,  
     As you hear the muffled<sup>5</sup> drum.
4. Then, with solemn feet and slow,  
     Mourning for his early doom,<sup>6</sup>  
     With your folded banners go,  
     Lay the hero in his tomb.

<sup>1</sup> CHARGING. Attacking.<sup>2</sup> VAN. The front of an army.<sup>3</sup> PATRIOT. Loving one's country.<sup>4</sup> BIER. Carriage for the dead<sup>5</sup> MUFFLED. Having something wound round so as to render the sound low or solemn.<sup>6</sup> DOOM. Destined state, death, fate.

## XXXVII. — THE INDIAN CHIEF.

MURRAY'S INTRODUCTION.

at-tăcked' (at-tăkt')	pur-sū'ers	hăтч'et
ad-văn'tăge	lăn'guage (lăng'gwaj)	wrêтч'ed (rêch'ed)
ēa'ger	trēat'ment	wôundş
ôf'fi-çer	fa-tîgues'	vê'he-mênçe
în-ter-pôşed'	ac-côm'pa-niêd	ū-ni-vēr'sal

1. DURING the war in America, a band of Indians attacked a small body of British troops, and defeated them. As the Indians had greatly the advantage in swiftness of foot, and were eager in the pursuit, very few of the British escaped; and those who fell into their hands were treated with a cruelty of which there are not many examples, even in Indian warfare.

2. Two of the Indians came up to a young officer, and attacked him with great fury. As they were armed with battle-axes, he had no hope of escape; but just at this crisis<sup>1</sup> another Indian came up, who was advanced in years, and was armed with a bow and arrows.

3. The old man instantly drew his bow; but after having taken his aim at the officer, he suddenly dropped the point of his arrow, and interposed<sup>2</sup> between him and his pursuers, who were about to cut him in pieces. They retired with respect. The old man then took the officer by the hand, soothed him into confidence, and, having conducted him into his hut, treated him with a kindness that did honor to his professions.

4. He made him less a slave than a companion, taught him the language of the country, and instructed

him in the rude arts that are practised by the Indians. They lived together in the most perfect harmony<sup>3</sup>; and the young officer, in the treatment he met with, found nothing to regret.

5. In the mean time, the spring returned, and the Indians again took the field. The old man, who was still vigorous, and able to bear the fatigues of war, set out with them, and was accompanied<sup>4</sup> by his prisoner. They marched above two hundred leagues<sup>5</sup> across the forest, and came at length to a plain where the British forces were encamped.<sup>6</sup>

6. The old man showed his prisoner the tents at a distance. "There," said he, "are thy countrymen; there is the enemy, who wait to give us battle. Remember that I have saved thy life; that I have taught thee to conduct a canoe, to arm thyself with a bow and arrows, and to surprise the beaver in the forest.

7. "What wast thou when I first took thee to my hut? Thy hands were those of an infant; they could neither procure thee sustenance<sup>7</sup> nor safety. Thy soul was in utter darkness; thou wast ignorant of every thing. Thou owest all things to me. Wilt thou, then, go over to thy nation, and take up the hatchet against us?" The officer replied, that he would rather lose his own life than take that of his deliverer.

8. The Indian, bending down his head, and covering his face with both his hands, stood some time silent. Then, looking earnestly at his prisoner, he said in a voice that was at once softened by grief and tenderness, "Hast thou a father?" "My father," said the young man, "was alive when I left my country." "Alas!" said the Indian, "how wretched must he be!"



9. He paused a moment, and then added, "Dost thou know that I have been a father? I am a father no more. I saw my son fall in battle. He fought at my side. I saw him expire. He was covered with wounds when he fell dead at my feet."

10. He pronounced these words with the utmost vehemence.<sup>8</sup> His body shook with a universal tremor. He was almost stifled with sighs which he would not suffer to escape him. There was a keen restlessness in his eye, but no tears flowed to his relief.

11. At length he became calm by degrees; and turning towards the east, where the sun had just risen, "Dost thou see," said he to the young officer, "the beauty of that sky which sparkles with prevailing<sup>9</sup> day? and hast thou pleasure in the sight?" "Yes," replied the young officer, "I have pleasure in the beauty of so fine a sky." "I have none," said the Indian; and his tears then found their way.

12. A few minutes after, he showed the young man a magnolia<sup>10</sup> in full bloom. "Dost thou see that beautiful tree?" said he; "and dost thou look upon it with pleasure?" "Yes," replied the officer, "I look with pleasure upon that beautiful tree." "I have no longer any pleasure in looking upon it," said the Indian hastily; and then immediately added, "Go, return to thy father, that he may still have pleasure when he sees the sun rise in the morning, and the trees blossom in the spring."

<sup>1</sup> CRISIS. Decisive time.

<sup>2</sup> INTERPOSED. Came between.

<sup>3</sup> HARMONY. Accord, agreement.

<sup>4</sup> ACCOMPANIED. Attended as a companion.

<sup>5</sup> LEAGUE. Distance of three miles.

<sup>6</sup> ENCAMPED. Placed in a camp.

<sup>7</sup> SUSTENANCE. That which supports life, food, provisions.

<sup>8</sup> VEHEMENCE. Great force, violent ardor.

<sup>9</sup> PREVAILING. Having force or effect.

<sup>10</sup> MAGNOLIA. A beautiful tree having large, sweet-smelling flowers.

## XXXVIII. — THE SNOW.

MRS. FOLLEN.

beau' tî-fûl	crÿs'tals	wâltz
wîth-ôût'	flûr'ry	pôlk
whîrl'ing	mër'rî-ly	pret'ty (prît'ts)
twîrl'ing	fâir'ies	fëath'ër-y

1. THE snow! the snow!  
 The beautiful snow!  
 Look up in the sky;  
 Far, far, very high!  
 See each little flake<sup>1</sup>  
 Its quiet way make,  
 Till, without any sound,  
 Like a blossom<sup>2</sup> in June,  
 Like the light of the moon,  
 It sleeps on the ground.
2. Hark! how the wind blows!  
 See! faster it snows!  
 Flying and whirling,<sup>3</sup>  
 Floating<sup>4</sup> and twirling,<sup>5</sup>  
 They come and they go —  
 Pretty crystals<sup>6</sup> of snow:  
 And now they seem all in a flurry.  
 Like children at play,  
 They are running away,  
 And now they come back in a hurry.
3. Sing merrily, O!  
 The beautiful snow!

Like fairies<sup>7</sup> they're dancing ;  
 Their white feet are glancing ;  
 Like bees in a hive,  
 They seem all alive :  
 They are here ; they are there ;  
 Now quiet and still,  
 As by their sweet will  
 They float in the air.

4. The beautiful snow  
 Makes music I know,  
 Though we have no ear  
 That music to hear.  
 See ! they waltz<sup>8</sup> and they polk,<sup>9</sup>  
 Like merry young folk,  
 The pretty, white, feathery flakes ;  
 And I have a notion  
 All beautiful motion  
 Itself a sweet melody makes.

<sup>1</sup> FLAKE. A small collection of snow  
 as it falls from the air.

<sup>2</sup> BLOSSOM. The flower of a plant.

<sup>3</sup> WHIRLING. Going round rapidly.

<sup>4</sup> FLOATING. Moving as if kept up by  
 a fluid, as water, or the air.

<sup>5</sup> TWIRLING. Whirling.

<sup>6</sup> CRYSTALS. Flakes.

<sup>7</sup> FAIRIES. Very small, imaginary be-  
 ings, in human shape.

<sup>8</sup> WALTZ, } To dance in a kind of

<sup>9</sup> POLK. } whirling figure.

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THE best medicines, for young and old, are temper-  
 ance, cleanliness, and exercise ; they are the sources  
 of health and comfort.

Idleness is one of the greatest of evils ; it is the soil  
 in which a thousand vices and a thousand miseries  
 spring up and flourish.

## XXXIX.—THE ROBIN REDBREAST.

fā'vor-ĭte	grāt'ĭ-tūde	mō-lĕst'ĕd
frē'quent-ly	lĭ'brā-ry	chĭl'dren
mĕn'tionĕd	cūr'tain (kūr'tĭn)	hāl'lōwed
prĕš'enĕ	sĭn'gu-lar	spār'rōw
crŭmbs (krŭmz)	af-fĭxed' (af-fĭkst')	swal'lōw (swōl'ĕ)
plĕas'ant (plĕz'ant)	ĭn'stānce	âl'tarș

1. THE English robin, or robin redbreast, is not the same bird as our robin. It is much smaller in size, and does not belong to the same class or kind of birds. The American robin was so called because its colors resemble those of its English namesake.<sup>1</sup>

2. The English robin redbreast is a favorite<sup>2</sup> bird with the English people, and frequently mentioned in their poetry. The reason why they are so fond of it is because it is a sociable<sup>3</sup> bird, delighting to dwell near human beings, and seeming to take pleasure in their presence.<sup>4</sup>

3. Winters in England are not so cold as they are in the northern parts of our country, and robins are often seen, in the winter time, coming close to the windows of houses; and good-natured people throw them crumbs to eat. It is pleasant to see them hopping about, picking up the crumbs, and by their movements seeming to show gratitude<sup>5</sup> for the food given to them.

4. The robin sometimes builds its nest in places where no bird that is afraid of human beings would venture<sup>6</sup> to go. One of them once began to build a nest in the library of a gentleman's house, but, being disturbed there, went into the dining room, which was

not entered by the family from breakfast till the middle of the day. The window was left open, and the little bird could fly in and out at pleasure.<sup>7</sup> She built her nest in the folds of a window curtain—a nice, warm place for a bird's nest, if it were never moved or shaken.

5. A still more singular<sup>8</sup> place was once chosen by another robin. She took possession of a pigeon-hole<sup>9</sup> book-shelf in a school in which there were seventy children. The hole selected was at the farthest end of the room, directly above the heads of a class of little girls from four to five years old, who, much to their credit, never disturbed the bird. There she laid and hatched five eggs.

6. One of the young ones died in a few days, and the body was carried off by the parent birds. The remaining four were regularly fed in the presence of the children, and in due time reared. And, oddly enough, twelve years afterwards, another robin built her nest in the very same pigeon-hole.

7. A stranger place yet was once selected by a pair of robins, which took up their abode in a church, and affixed their nest to the Bible, as it lay on the reading desk. The clergyman would not allow the birds to be disturbed, and supplied himself with another Bible.

8. A similar instance happened in another church, in which a pair of robins built their nest in a hollow<sup>10</sup> place under the Bible, made by the Bible's resting on a raised ledge. There they reared their young. The male bird brought food in its bill, and fed the young brood during divine<sup>11</sup> service. They were never molested or disturbed, not even by the young children

of the congregation.<sup>12</sup> Who could have harmed a nest and eggs placed in so hallowed<sup>13</sup> a spot?

9. These incidents of birds' building their nests in churches remind us of a verse in the Bible, which says, "The sparrow hath found a house, and the swallow a nest for herself, where she may lay her young — even thine altars, O Lord of Hosts, my King and my God."

<sup>1</sup> NAMESAKE. One who has the same name with another.

<sup>2</sup> FAVORITE. Regarded with favor, beloved.

<sup>3</sup> SOCIABLE. Inclined to company, familiar.

<sup>4</sup> PRESENCE. Company.

<sup>5</sup> GRATITUDE. Thankfulness.

<sup>6</sup> VENTURE. Dare, have courage.

<sup>7</sup> PLEASURE. Delight — choice.

<sup>8</sup> SINGULAR. Unusual.

<sup>9</sup> PIGEON-HOLE. A small division in a case for papers.

<sup>10</sup> HOLLOW. Not solid, empty.

<sup>11</sup> DIVINE. Pertaining or given to God.

<sup>12</sup> CONGREGATION. Assembly of persons for public worship.

<sup>13</sup> HALLOWED. Sacred, holy.

## XL.—THE DO-NOTHINGS.

nū'mer-ous

at-tend'ance

o-blīged'

dīc'tion-ary

dīs-cour'aged

nēc'ēs-sary

gē-ōg'ra-phy

prē''cious (prēsh'us)

ān'swer (ān'ser)

dīs-sāt'is-fied

hēad'ache

dīṣ-mīs'sal

suc-cēs'sion

āb'senç-eṣ

öp-por-tū'nī-tiṣ

pöst'ureṣ

pe-cül-i-är'ī-tṣ

punct'ü-äl

1. THE Do-Nothings are a very numerous family ; some members of it are found in all parts of the country, and there are very few schools in which some of them are not in attendance as pupils. They are known by their slow and listless steps, their untidy appearance, and the want of animation<sup>1</sup> and interest in their faces.

2. They do not do any thing, whether work or play, with a hearty good will. Their hair is apt to be in disorder: their hands and faces are not always clean: their clothes look as if they had been half put on. They are always in a hurry, and yet always behind-hand. They are sometimes absent from school, and often tardy; but for every neglect of duty they always have some sort of an excuse.

3. A girl of this family gets up in the morning late, dresses herself in a hurry, and comes down stairs a little out of humor from the feeling that she has begun the day wrong. The family breakfast is over, and she is obliged to take hers alone; which does not improve her temper.

4. She knows that she has a French lesson to learn before school; but she is attracted by a new picture book, which had been brought home the day before for one of her little brothers; and she takes it up, meaning only to look over the pictures. But she becomes interested in the story, turns over one leaf after another, and at last nine o'clock strikes before she is aware of it.

5. She huddles<sup>2</sup> on her shawl and bonnet, and hastens to school as fast as possible; but she is late in spite of her hurry, and is marked for tardiness. It takes her some time to get seated at her desk, and to recover from the heat and flurry of coming to school so fast.

6. She at first proposes to learn the French lesson, which she ought to have done at home; but, after studying a few moments, she finds some leaves missing from her dictionary. She tries to borrow one from a neighbor, but in vain; so she becomes discouraged, and thinks she will do a few sums in arithmetic.

7. She takes out her slate, and begins to wash it; spending much more time in this process<sup>3</sup> than is necessary. She tries a sum, and cannot do it, and thinks it the fault of the pencil. So she proceeds to sharpen that with great deliberation,<sup>4</sup> making every body around her uneasy with the disagreeable, grating sound. When this operation is over, she looks at the clock, and sees that it will soon be time to recite in geography, of which she has not learned any thing.

8. She puts up her slate, pencil, and arithmetic, and takes out her geography and atlas. By the time these are opened and spread before her, she hears a band of music in the street. Her seat is near the window, and she wastes some precious minutes in looking at the soldiers as they pass by. She has hardly made any progress in her study of geography when she is called up to recite. She knows very little of her lesson, gives wrong answers to the questions put to her, and gets a bad mark.

9. Soon after this, the class in French to which she belongs goes up to recite. This lesson she has only half learned, and she blunders sadly when called upon to answer. She goes back to her desk in an unhappy state of mind, and takes up her arithmetic once more. But she feels dissatisfied with herself, and cannot fix her attention upon her task.

10. She comes to the conclusion<sup>5</sup> that she has got a headache, which is a very common excuse with her, and that she cannot study. So she puts a cover upon one of her books, and writes a note to one of her young friends about going to a concert<sup>6</sup>; and when this is over the bell for dismissal rings.

11. And this half day may be taken as a fair sample



of the whole school life of Miss Do-Nothing. It is a long succession<sup>7</sup> of lessons half learned, of sums half done, of blotted copy books, of absences and tardiness, of wasted hours and neglected opportunities.<sup>8</sup>

12. Most of the annoyance which teachers suffer in the discharge of their duties comes from boys and girls of this family. They have two seemingly opposite traits: they are always idle, and yet always restless. They move about on their seats, and lean upon their desks in a great variety of postures. They talk with their fingers, and keep up a constant whispering and buzzing with their lips, which disturb scholars and teachers alike. The boys are very expert in catching flies, and moulding pieces of paper into the shape of boats or cocked hats. They draw figures upon their slates, and scribble over the fly-leaves of their books.

13. In summer they are afflicted with a constant thirst, and in winter their feet and hands are always cold. Both boys and girls are apt to be troubled with drowsiness in the daytime; and yet they are very reluctant to go to bed when the proper time comes. They are fond of laying the fault of their own indolence upon the weather: they would have learned their lesson if it had not been so hot, or so cold, or so rainy.

14. There is one remarkable peculiarity about this family: every boy and girl that chooses can leave it, and join the Do-Somethings, the members of which are always glad to welcome deserters from the Do-Nothings.

15. The boys and girls of the Do-Something family are always busy, always cheerful; working heartily when they work, and playing heartily when they play. They are neat in their appearance, and punctual in

attendance upon school : every thing is done in proper order, and yet nothing is hurried : they are the joy of their parents, and the delight of their teachers.

16. My young friends into whose hands this book may fall, to which of these two families do you belong? Remember that no one can be truly happy who is not useful ; and no one can be useful who is idle, careless, and negligent.

<sup>1</sup> ANIMATION. Liveliness, vivacity.

<sup>2</sup> HUDDLES ON. Puts on in haste and disorder.

<sup>3</sup> PROCESS. Proceeding, operation.

<sup>4</sup> DELIBERATION. A careful weighing of reasons, consideration.

<sup>5</sup> CONCLUSION. Determination, final decision.

<sup>6</sup> CONCERT. Musical entertainment.

<sup>7</sup> SUCCESSION. A following in order.

<sup>8</sup> OPPORTUNITY. Favorable time, suitable circumstances.

## XLI.—THE BATTLE OF BLENHEIM.

SOUTHEY.

cōt'tāge

man'y (mēn'ē)

ōft'en (ōf'en)

plōûgh'shāre

dwēll'ing

prāised

1. It was a summer evening —  
~~X~~ Old Kaspar's work was done,  
 And he, before his cottage door,  
 Was sitting in the sun ;  
 And by him sported <sup>1</sup> on the green  
 His little grandchild, Wilhelmine.

2. She saw her brother, Peterkin,  
 Roll something large and round,  
 Which he beside the rivulet,  
 In playing there, had found ;  
 He came to ask what he had found,  
 That was so large, and smooth, and round.



3. Old Kaspar took it from the boy,  
Who stood expectant<sup>2</sup> by ;  
And then the old man shook his head,  
And, with a natural sigh,  
“ ’Tis some poor fellow’s skull,” said he,  
“ Who fell in the great victory.

4. “ I find them in the garden,  
For there’s many here about ;  
And often, when I go to plough,  
The ploughshare turns them out ;  
For many thousand men,” said he,  
“ Were slain in the great victory.”

5. "Now tell us what 'twas all about,"  
Young Peterkin he cries;  
And little Wilhelmine looks up  
With wonder-waiting eyes;  
"Now tell us all about the war,  
And what they killed each other for."
6. "It was the English," Kaspar cried,  
"Who put the French to rout<sup>3</sup>;  
But what they killed each other for,  
I could not well make out;  
But every body said," quoth he,  
"That 'twas a famous victory."
7. "My father lived at Blenheim then,  
Yon little stream hard<sup>4</sup> by;  
They burned his dwelling to the ground,  
And he was forced to fly;  
So, with his wife and child he fled,  
Nor had he where to rest his head."
8. "With fire and sword the country round  
Was wasted<sup>5</sup> far and wide;  
And many a hapless<sup>6</sup> mother then,  
And new-born baby, died;  
But things like that, you know, must be  
At every famous victory."
9. "They say it was a shocking<sup>7</sup> sight,  
After the field was won;  
For many thousand bodies here  
Lay rotting in the sun;  
But things like that, you know, must be  
After a famous victory."

10. "Great praise the Duke of Marlbro' won,  
And our good Prince Eugene."

"Why, 'twas a very wicked thing!"

Said little Wilhelmine.

"Nay, nay, my little girl," quoth he,

"It was a famous victory.

11. "And every body praised the duke,  
Who this great fight did win."

"But what good came of it at last?"

Quoth little Peterkin.

"Why, that I cannot tell," said he;

"But 'twas a famous victory."

<sup>1</sup> SPORTED. Played, frolicked.

<sup>2</sup> EXPECTANT. Waiting.

<sup>3</sup> ROUT. The confusion or disorder of  
an army defeated and put to flight.

<sup>4</sup> HARD. Close, near.

<sup>5</sup> WASTED. Desolated, ravaged.

<sup>6</sup> HAPLESS. Unlucky, unfortunate.

<sup>7</sup> SHOCKING. Horrid, horrible.

## XLII.—BREAKFAST-TABLE SCIENCE.

sâu'çerş	phy-şî'cian (fē-zîsh'ān)	lîq'uîd (lîk'wîd)
sci'ence (sî'ens)	în-gên'ious	cōp'per
mă-hōg'ă-ny	mă-çhîn'er-y	zînc
shîpped (shîpt)	măn-ŭ-făc'tō-riş	nîck'el

1. "WHAT is an object lesson?" said Lucy to her mother, one day after breakfast. "I have been reading about one in a book; and I do not know exactly what it means."

2. "An object lesson," said her mother, "is a lesson which teaches the properties or qualities of objects. An object is any thing which you can see, or feel, or

taste. A tree is an object ; so is a chair ; so is a slice of bread. A lesson about a tree tells you of the properties which distinguish a tree from other things ; of its root, its trunk, its branches, its leaves, its fruit, its bark ; of the way it grows, and the uses made of its wood. Object lessons teach us to use our senses — to observe, and compare, and reflect."

3. "I should like to have some object lessons ; will you be so good as to give me some ? "

4. "I will, my dear daughter, on one condition ; and that is, that you give me your careful attention. You must listen to me with your ears, and give heed to me with your mind."

5. "I will do so, my dear mother," said Lucy, "and be much obliged to you, besides. What object will you teach me about ? "

6. "Here is the breakfast-table," said her mother, "with the remains of the breakfast upon it, with cups and saucers, spoons, plates, and knives and forks. Here is substance enough for many object lessons. Suppose I give you some lessons in the science<sup>1</sup> of the breakfast-table. And, first of all, let us see what it is that all these things rest upon, and are held up by."

7. "It is a table."

8. "Very good. And the table is made of mahogany. Mahogany is the wood of a tree which grows in the West Indies, in Central America, and in many parts of South America. Men go into the woods, and cut down the trees, just as lumbermen go into the woods of Maine, and cut down pine trees. They are then floated down to the sea-coast, and shipped to Europe or to this country. This is very hard work ; the

men who do it are obliged to go into woods and swamps, where it is very hot, and often unhealthy.

9. "Mahogany, as you see, is a beautiful wood, and takes a fine polish. It was introduced into England about the end of the seventeenth century.\* A captain of a West Indian ship brought home some logs, which he had put on board his vessel simply as ballast; that is, as weight to make it steady. He gave them to his brother, a physician, who was building a house, supposing they might be useful to him; but the carpenters would not do any thing with the wood, saying that it was too hard for their tools.

10. "Some time after, the wife of this physician was in want of a candle-box, and she told the cabinet-maker to make it out of one of the logs of mahogany which had been thrown aside. He was unwilling at first, because he thought it would spoil his tools; but he at last consented.

11. "When the box was made and polished, it far outshone any thing in the physician's new house; and people came from far and near to look at it. A lady of rank had a bureau made from one of the logs; and from this time the use of mahogany was gradually extended, till it became general.

12. "Articles of mahogany furniture were once formed of the solid wood, which made them quite expensive; but this practice has been obviated<sup>2</sup> by a modern invention.<sup>3</sup> A log of mahogany is now cut into very thin pieces, called veneers, by sharp saws; and these veneers are nicely glued upon pine, so that we can have now what looks like a mahogany table, though it is

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\* *The seventeenth century* is the period between 1600 and 1701.



really made of pine, with a covering of mahogany outside. Such a table is much cheaper than if it were all mahogany.

13. "Then, next comes the table-cloth. This is made of linen. Linen is produced from a plant called flax. Have you ever seen flax growing?"

14. "Yes; father showed me some, last summer, growing in a field, on grandfather's farm. It had a green stalk, with a pretty blue flower. When father showed it to me, he repeated a piece of poetry about a little girl that was lost in a shipwreck; and it said, 'Blue were her eyes as the fairy flax.' Father told me that this meant that her eyes were as blue as those flowers."

15. "I am very glad, my dear, that you remember so well what your father tells you. After the flowers are dead, the plants are pulled up. The seeds are then beaten out; the stalks are soaked in water, and dried, and combed, and bleached, until they become a bundle of fibres, like very fine hair.

16. These fibres are spun into threads, and the threads are woven into cloth. You will see that the surface of the table-cloth is not uniform, or all alike, but that it has patterns, or figures, wrought into it. This is all done by very curious and ingenious<sup>4</sup> machinery.<sup>5</sup>

17. "Flax is not much raised in our country; nor are there many manufactories of linen here. They raise it in great quantities in England, Ireland, Belgium, and parts of Germany; and it is manufactured in Scotland, England, the north of Ireland, and Germany. This table-cloth was brought in a ship from Liverpool, in England."



18. "You said just now, that the flax was bleached, What is that?"

19. "To bleach is to make white. The natural color of flax is a kind of brown, like the brown linen thread I have in my work-basket; and it has to be whitened by art. Most linen fabrics are whitened after they are woven. It used to be done by spreading the cloth upon the grass, in the sun, and frequently wetting it; but now the cloth is dipped into a kind of liquid which takes the color out at once.

20. "Now we have the table set, and the cloth spread; we will next see what there is on the table. Here are the coffee-pot, the tea-pot, the water-pot, the cream-jug, and the sugar-bowl. What do you think these are made of?"

21. "They are made of silver, I suppose. They look like the silver half dollar father gave me once."

22. "Your answer is a natural one, my dear Lucy. Older persons than you judge of things by their outward appearance. These are not made of silver, though they look like it. Rich people have them of silver; but ours are made of a white metal, commonly called German silver, covered over, or plated, with real silver. German silver is made of copper, zinc, and nickel; all of which are metals. Articles of this kind are made, in great numbers, in the city of Birmingham, in England. They are also made in our country."

<sup>1</sup> SCIENCE. Knowledge.

<sup>2</sup> OBIATED. Done away with, removed or prevented.

<sup>3</sup> INVENTION. Act of producing or of finding out something new—the thing invented.

<sup>4</sup> INGENIOUS. Showing ingenuity or invention—skillful, clever.

<sup>5</sup> MACHINERY. The works or parts of a machine, machines collectively.

<sup>6</sup> NATURAL. Pertaining to or produced by nature.

## XLIII.—BREAKFAST-TABLE SCIENCE, CONTINUED.

pör'çe-lain	büt'tonş (büt'tnz)	sûg'ar (shûg'ar)
dough (dô)	plăt'î-nûm	ex-hîl-a-râ'tiön
prëp-a-râ'tiön	cöf'fëe	mö-läs'sëş
îr'on (î'urn)	bër'ry	hîc'ö-rîçe

1. "LET us next go to the cups and saucers and the plates. They are of the same substance, and of a white color; but they may be of other colors. Our dinner plates, you know, are covered all over with blue figures. They are all called, in common speech, earthen ware, or crockery ware, and sometimes China ware, because much of it comes from China.

2. "All kinds of crockery ware are made out of earth or clay. The finest sorts, which are sometimes called porcelain, are made partly of clay, and partly of flint stones which have been burned, pounded, and ground into a powder.

3. "This material is mixed with water, and made into a sort of paste or dough; this is shaped or moulded into cups, plates, or dishes, and it is done very quickly and neatly by men who are accustomed to it. They use a wheel to help them shape it. Then it is put into an oven and heated, and after it comes out it is glazed, and sometimes painted with figures, and colored."

4. "What do you mean by glazed, mother?"

5. "If you look at a cup or plate carefully, you will see that the surface is not merely smooth, but polished and bright, something like glass. This is the effect of the glazing. A substance made of lead, called litharge of lead, is put into water, and mixed up with ground

flints or granite, so as to make a liquid like thick cream ; and into this the articles which require glazing are dipped. They are then put into an oven and heated again. The glazing makes them easy to wash, and enables them to hold any liquid without absorbing it.

6. "Earthen ware and porcelain ware are made in England, France, China, and to some extent in our country. There is a place in France where plates and cups and saucers are made, which have most beautiful paintings upon them of birds, or flowers, or places. These sell for a great deal of money ; and in looking at them, it seems impossible to believe that they were made of clay and flint stones.

7. "The knives are divided into two parts, the blade and the handle. The blade is made of steel, which is a preparation<sup>1</sup> of iron. Iron is a metal which is dug out of the earth. When first found, it is not in the state in which you now see it, but it looks like a rough, dark-brown stone. This is put into a furnace and melted, and the iron is drawn off in a liquid form. Iron is the most useful of metals, and is found in nearly all parts of the world.

8. "Steel is made by putting bars of iron into a close box with fine-powdered charcoal, and then heating the whole very hot. The vapor of the charcoal acts in a peculiar way upon the iron, and makes it harder, more elastic, and less liable to rust. Steel, also, when struck, sounds or rings louder than iron, and it takes a brighter polish.

9. "The handles of knives are made of ivory, bone, horn, or wood. Ours are made of bone. Knives are made in England, Germany, and also in our own coun-

try. Sheffield, in England, is a place where many are made.

10. "Do you see any thing else on the table that is made of iron?"

11. "No, mother, I do not."

12. "There is something else, though you do not perceive it. This waiter is made of iron. It is made of very thin iron, called sheet iron, which is first painted, and then varnished. A great deal of ware of this kind is made in Birmingham, in England. This is a large and rich city, and the people are mostly employed in various manufactures of metal. They make buttons, buckles, thimbles, pencil-cases, steel pens, tea-pots, trays, cake-baskets, and many other similar articles.

13. "The spoons are made of silver—real silver. Silver is a metal, which is dug out of the ground. It is one of the precious metals, so called; it comes next in value to gold and platinum, which latter is rarely used. Money is coined from gold and silver. Silver is used for many purposes; and various beautiful and useful things are made from it. It comes mostly from Mexico and South America.

14. "Having now disposed of the table, its covering, and the furnishing of the table, let us proceed to consider what we have had to eat. Our breakfast has consisted of tea, coffee, sugar, bread, butter, milk, boiled eggs, and baked apples.

15. "Tea is the leaf of a shrub which grows in China and Japan. It is from four to six feet high. The leaves are gathered twice a year—in the spring and the autumn. They are dried a little in the sun, then laid on plates of hot iron, and afterwards rolled on mats with the palm of the hand. There are many varieties'

of tea, but they are divided into two great classes — black tea and green tea.

16. “The Chinese are very fond of tea, and always have been so. It was introduced into Europe about the year 1660 ; and it is now very much used, especially in England and America. A great many ships come from China which are entirely filled with tea. It is packed in wooden chests, which have a lining of lead.

17. “Coffee is the berry of an evergreen shrub which grows in Arabia and the East and West Indies. It is about ten feet high, and its fruit, when ripe, is red, and not very unlike a cherry. At the proper time, the fruit is gathered, dried in the sun, and the berries extracted<sup>3</sup> by the help of mills. The berries are again dried, packed in bags, and sent away in vessels. When we want to make coffee, the berries, or grains, are roasted, ground, and boiled in water. The finest coffee comes from Mocha, in Arabia.

18. “Tea is made by steeping the leaves in boiling water, which uncurls them, and makes them look larger than they were when put in. Thus tea is properly an *infusion*. But coffee is a *decoction*, because it is made by boiling. Now, will you promise to remember the distinction between these two hard words ? ”

19. “I will try to. Decoction is when you boil any thing, and infusion is when you only steep it.”

20. “Your father drinks coffee for breakfast, and I drink tea ; but you drink milk. Tea and coffee both belong to those articles of food which are called *stimulants*. They act upon the nerves, and produce a slight exhilaration or excitement. They are not good for little boys and girls ; and they should be used only in moderation by grown persons.

21. "When your father comes home at night, tired with his day's work, a cup of tea refreshes him ; but if he were to drink too much, or drink it too strong, it would keep him awake, and he would have a headache the next morning. Many persons injure themselves by drinking too much strong tea and coffee.

22. "Sugar is the produce of a plant called the sugar-cane, which grows in the West Indies and in many other warm countries. This plant is about ten feet high, and about two inches in diameter ; it looks a good deal like our Indian corn. When ripe, the canes are full of a rich, sweet juice. They are then cut down, and next crushed in a mill ; the liquid that runs out is boiled away, and a little lime-water is mixed with it, to help clarify it, that is, make it clear.

23. "When this liquid cools, it settles down in the form of brown sugar ; and the liquid that runs off is molasses. Brown sugar, which is sometimes called raw sugar, is refined and purified, and thus turned into loaf sugar. To do this, it is boiled in lime-water, and the heated liquor is cleansed, or purified, and then poured into conical<sup>4</sup> moulds<sup>5</sup> ; and when it cools, it appears in the form of a loaf of hard, white sugar.

24. "Sugar is made from other substances than the juice of the sugar-cane. In France, the juice of the beet root is much used for this purpose. Sugar has also been obtained from grapes, and from licorice root. In our country, much maple sugar is made by boiling down the juice of a kind of maple tree."

<sup>1</sup> PREPARATION. A making ready — any thing prepared.

<sup>2</sup> VARIETIES. Kinds, sorts.

<sup>3</sup> EXTRACTED. Taken or drawn out.

<sup>4</sup> CONICAL. Like a cone, or solid body

round at the base and tapering to a point at the top.

<sup>5</sup> MOULD. A cavity in metal, clay, or other material, in which any thing is cast and receives its form.

## XLIV. — BREAKFAST-TABLE SCIENCE, CONCLUDED.

sieve (siv)	sěp'a-rate	civ-ıl-i-zā'tion
stirred	yōlk (yōk)	ăg'ri-cũlt-ure
rye (ri)	çěl'larş	cöm'merçe
māize (māz)	rěş-er-vöirs' (-vwörz)	gourd (gōrd or gôrd)

1. "You will observe that there are two kinds of bread on the table; one is brown, and the other is white; but they are both made of wheat. Wheat is the growth of a plant which looks something like a very tall blade of grass. When it is ripe, it is cut down, and spread upon the floor of a barn, and then beaten with a wooden stick called a flail, which causes the wheat to drop out. It then appears in the form of small grains, about as big as apple seeds.

2. "These grains are carried to a mill and ground into flour. This is done by having them put between two stones, the lower of which is fixed, while the upper one turns round. White bread is made of flour which has been passed through a very fine sieve, or bolted, as it is sometimes called.

3. "The outer husk, or covering, of the grains of wheat, makes, when ground, a substance called bran. In the unbolted flour this bran is retained; in the bolted it is not. The brown bread is made of unbolted flour. Many persons, who are not strong and well, find the brown bread more healthy for them.

4. "In order to make bread, the flour is mixed with water, in which state it is called dough. It has to be kneaded,<sup>1</sup> or stirred about, for some time, in order to make the water and the flour blend together per



fectly. Then yeast is put into the dough, which makes it rise, or swell. When you cut a slice of bread, you will notice that it is porous, or full of little holes. This is owing to the effect produced by the yeast. When the dough is sufficiently risen, it is put into an oven and baked.

5. "Yeast is a liquid, frothy substance, commonly made from hops, and obtained from brewers who make beer. But there are other ways of procuring it, and there are other substances that produce the same effect. In what manner the yeast acts upon the bread so as to make it rise, I could not explain to you without using many hard words, which would go into one of your little ears and out of the other. When you are older, and study chemistry, you will understand it.

6. "Dough which has been mixed with yeast is called leaven,—a word sometimes used in the Bible. Unleavened bread means bread which has not had any yeast, or leaven, put into it. At times, the Jews were required to eat only unleavened bread.

7. "Every woman in America should be taught to make bread; and when you are a little older, I mean that you shall learn. Good bread cannot be made without care and attention; and some people always have bad bread, because they will not take the trouble to make good.

8. "Of late years, prizes have been offered at cattle-shows for the best bread. This is a good plan. One of these prizes was won by the wife of a clergyman, a lady who knew a great deal, and had read many books; but she did not think it beneath her to learn how to make good bread."

9. "But, mother, is not bread sometimes made of



other things than wheat? I have eaten at grandfather's a kind of bread which is called rye and Indian bread."

10. "You are right, my dear. Bread is sometimes made of rye, of barley, of oats, and of Indian corn. The bread of which you speak is made of rye flour and Indian meal. Rye is a grain of the same kind as wheat. Indian corn is the fruit of a plant which we call by the same name, and is also termed maize. It grows in the form of yellow grains, much larger than those of wheat, which are set round what is called the cob. Rye and Indian bread is very common among New England farmers.

11. "I have now told you about every thing we have had to eat for our breakfast, except the milk and cream, the butter, the baked apples, and the eggs. Milk, as you know, is drawn from the cow. You have often seen the cows milked at your grandfather's.

12. "Butter is made of cream, and cream comes from milk. Milk, when first drawn from the cow, is composed of two parts, one of which is watery and sweet, and the other oily. After it has been allowed to stand some time, the cream rises to the top. This is the oily part of the milk, and it rises because it is lighter than the rest.

13. "The cream is taken off, or skimmed, from the top, and put into a long, round-shaped box, called a churn. Here it is shaken and stirred by a handle, and in a short time the watery particles of the cream separate from those which are oily. The watery part is called buttermilk, and is commonly given to the pigs; the oily part is butter.

14. "The apple is a fruit which grows upon a tree,

and is gathered in the autumn. A collection of fruit trees is called an orchard. You have sometimes been into your grandfather's orchard, and helped pick up apples. There are many kinds of apples : some are sweet, and some are sour. Sweet apples are commonly used for baking, and sour ones for making pies. The apple is a very valuable fruit, and many persons in our country support themselves by raising and selling apples.

15. "Eggs are produced, or laid, by hens. You know how fond you are of going into your grandfather's barn, and looking for eggs. All kinds of birds lay eggs, and they are of various sizes. An ostrich's egg is as big as your head, and a humming-bird's egg is not bigger than a pea.

16. "An egg is a wonderful thing, though it is so common. It contains a germ or principle of life ; that is, something which may hereafter become alive. When you break open the egg of a hen, you find a yellow, thick liquid in the middle, called the yolk, and around it a white, sticky liquor, which is called the white.

17. "There is nothing in an egg which looks like bones, or feathers, or flesh. But if it be left in the nest, and the hen sit upon it a number of days, the warmth of her body hatches it, and turns it into a chicken, which breaks the shell, and runs about, a living creature.

18. "This is the same with all kinds of fowls and birds. That tall turkey at your grandfather's, which so frightened you when you were a little girl, was once an egg ; and so was that magnificent eagle that I showed you last summer at the White Mountains.

19. "This property of the egg is one of God's wonderful works. We sometimes call it a mystery ; that

is, it is something that we cannot understand. We do not know how it is that the warmth of a hen's body converts an egg into a chicken, but we know that such is the fact.

20. "And now, my dear Lucy, look round the table, and see if there be any objects on it about which I have not told you."

21. "Yes, mother, there are the mats and the salt-cellars."

22. "Very true; and I am glad that you make such good use of your eyes. The mats are made of the leaves of the palm tree. These are dried, cut into very narrow strips, and wove or plaited. Your brother Willy in the summer wears a straw hat which is made of the same material. The palm tree grows in Asia and Africa.

23. "The salt-cellars are made of glass. Glass is made of fine sand and soda, or potash. Potash is a substance obtained from the ashes of plants and vegetables. The materials for forming glass are put into large pots, and melted, until they become a red-hot liquid substance.

24. "Then the workman dips the end of a long iron tube into it, and takes up a bit, which he first rolls on a polished iron plate, to make it smooth on the outside. Then he blows into the other end of the iron tube, and the hot glass swells and expands, and it is shaped into the required form. In this way bottles and decanters are made.

25. "Salt-cellars and other things of the kind are shaped in a mould. The finer and costlier articles of glass are cut. This is done by grinding the surface with small wheels of stone, metal, or wood. The glass

is held up to the wheel. A small stream of water is kept continually running on the glass, to prevent its getting too hot. Friction, or the rubbing of one thing against another, produces heat.

26. "The process of making glass is very curious, and the articles made are very beautiful. One of these days you shall go with me to a glass manufactory.

27. "Salt is formed from sea water, which has, as you know, a salt taste. It is pumped into shallow pans, or reservoirs, and evaporated by the heat of the sun. Water is said to be evaporated when it is dried up, or taken away, by the air. The water in time passes off, and leaves the salt at the bottom. This is afterwards boiled, skimmed, purified, and dried.

28. "In many parts of our country there are springs of salt water, a great way off from the sea. Salt is made from the water of these springs in the same way as from that of the sea. Salt is also dug out of the earth, in a solid form, in many parts of the world. This is called rock salt.

29. "Thus, my dear Lucy, I have told you all about the breakfast table, and the various objects upon it. I hope you will remember it."

30. "I will try to, mother."

31. "And now, I want to make one or two remarks upon what we have been talking about. I wish you to form the habit of reflecting, as well as of observing; that is, I want you to think about what you see, and hear, and read. You will notice that the articles of which we have spoken have come from all parts of the world. The tea is from China, the coffee from Java, the sugar from the West Indies, the mahogany from Honduras, the table-cloth from Europe.

32. "And you will also notice that a great number of persons have helped to prepare our breakfast, and our breakfast-table furniture, for us. The iron of which the knives are made, for instance, was first dug out of the earth by miners; then it was melted in a furnace by firemen; then it was converted<sup>3</sup> into steel by another set of workmen; then the steel was made into blades, and fitted into the handles by cutlers.

33. "And so of the table-cloth. First we have the farmer to raise the flax, the workmen to prepare it to be manufactured, the men and the machines to spin and weave it, and the ship and the sailors to bring it to this country. Indeed, if all the people who have directly and indirectly helped to get our breakfast for us were brought together, they would form a small village.

34. "This is one of the advantages of living in what is called a state of civilization; that is, a state in which we have laws, and books, and trades, and arts, and sciences, and agriculture, commerce and manufactures. In such a state each works for all, and all work for each. Had you been a little Indian girl, your breakfast would have been a bit of broiled fish, a handful of parched corn, and some water out of a gourd."

35. "Mother, I am very glad I am not a little Indian girl."

36. "That is just what I was coming to, my dear child. I want you to be not only glad, but grateful to God, who has caused you to be born in a situation where you enjoy so many blessings; where you can have convenient<sup>4</sup> and comfortable clothing, and abundance<sup>5</sup> of healthy food, and schools to go to, and books to read."

37. "And a dear good mother, who tells me every thing I want to know," said Lucy.

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| <sup>1</sup> KNEADED. Worked or mixed, as<br>dough by the pressure of the fists. | <sup>3</sup> CONVERTED. Changed, turned. |
| <sup>2</sup> MAGNIFICENT. Splendid, grand.                                       | <sup>4</sup> CONVENIENT. Adapted, fit.   |
|  | <sup>5</sup> ABUNDANCE. A great plenty.  |

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### XLV.—BALLAD OF THE TEMPEST.

#### FIELDS.

shăt'tered	sī'lençe	stăg'ğered
shūd'dered	thrēat'ened	ăn'çored

1. WE were crowded in the cabin ;  
Not a soul would dare to sleep :  
It was midnight on the waters,  
And a storm was on the deep.
2. 'Tis a fearful thing in winter  
To be shattered by the blast,  
And to hear the rattling trumpet  
Thunder, "Cut away the mast!"
3. So we shuddered there in silence,  
For the stoutest held his breath,  
While the hungry sea was roaring,  
And the breakers threatened death.
4. And as thus we sat in darkness,  
Each one busy in his prayers,  
"We are lost!" the captain shouted,  
As he staggered down the stairs.

5. But his little daughter whispered,  
 As she took his icy hand,  
 "Isn't God upon the ocean,  
 Just the same as on the land?"

6. Then we kissed the little maiden,  
 And we spoke in better cheer<sup>3</sup>;  
 And we anchored<sup>4</sup> safe in harbor<sup>5</sup>  
 When the morn was shining clear.

<sup>1</sup> SHATTERED. Broken into many pieces, shivered, rent.

<sup>2</sup> BREAKERS. Waves of the sea which are broken violently by rocks, a sand-bank, or the shore.

<sup>3</sup> CHEER. State or temper of mind.

<sup>4</sup> ANCHORED. Cast or let go an anchor so as to keep the ship at rest.

<sup>5</sup> HARBOR. A place where ships can ride in safety, a haven.

#### XLVI.—INDIANS AND WHITES IN NEW ENGLAND.

vîl'lage  
 chîm'ney

tôm'a-hâwkş  
 ça-nôes'

de-spätched'  
 dâugh'ters

1. THE country in which we now live was not always inhabited<sup>1</sup> by white men and women. We are descended from people who came over from Europe in vessels, and took possession of the country, and built houses, and founded<sup>2</sup> towns and villages. They are called our ancestors.

2. They had to do a good deal of work, and suffer many hardships, coming as they did into a rough wilderness, where they were obliged to cut down trees, and clear away the ground, before they could have any gardens and fields to cultivate. Our life is a very easy one, compared with theirs.

3. Virginia and Massachusetts are the first two states

that were settled by white men from Europe. The first town founded in Virginia was Jamestown, in 1608. Jamestown is now deserted.<sup>3</sup>

4. The first settlement in Massachusetts was made at Plymouth, in 1620. The men who then came to Plymouth are styled the Pilgrim Fathers; they landed on a rock which is called Plymouth Rock. Many persons go down to Plymouth to see this rock, and the places where these good men lived.

5. When our ancestors came to this country, they found it occupied by a race of people called Indians, having a reddish or copper-colored complexion, and straight, black hair. They lived in huts called wigwams, dressed in the skins of animals, and supported themselves principally by hunting and fishing.

6. The history of New England, for the first hundred years after its settlement, is full of accounts of fightings with Indians, and of white men, women, and children, who were taken by them and led away into captivity. Every boy and girl in those days grew pale when the name of the Indians was mentioned; and if, in the woods or fields, any strange noise was heard, it was supposed to be the footstep of an approaching savage.

7. Our young readers can hardly imagine how different New England was at that time from the New England of to-day. The settlements, or villages, were few in number, and mostly on the sea coast; and in the interior,<sup>4</sup> in going from one to another, the people were obliged to travel through the woods by a bridle-path,<sup>5</sup> or find their way by marks cut upon trees. Many families lived in solitary houses, where their nearest neighbor was many miles distant.

8. Every man went armed. The farmer carried his



loaded gun into the fields, and placed it by his bedside before he went to sleep. This he did, that he might be ready to defend himself, at a moment's warning, against the Indians, if they should attack him.

9. No one could tell when the savages would be upon him. They commonly came in the night; and the first signal of their approach would be the frightful yells which they uttered. They would set fire to the houses, and kill or carry away the inhabitants. Many sad stories of this kind were once common in New England, and were told around the winter fires in the evening, till the roaring of the wind down the chimney sounded, to the fancy of the listeners, like the coming of Indians.

10. In the year 1695, the town of Haverhill, in Massachusetts, was attacked by the savages: some persons were killed, and others carried into captivity. Among the latter were Mrs. Dustin, Mrs. Neff who lived with her, and a boy named Samuel Leonardson. They fell to the lot of an Indian family, consisting of twelve persons — two men, three women, and seven children.

11. They all came to an island in the Merrimac River, about six miles above Concord, New Hampshire. While there, the three captives, who had arranged the matter beforehand, arose early in the morning, seized the tomahawks<sup>6</sup> of the Indians, and killed the whole party, with the exception of one woman who was wounded, and a child, whom they allowed to escape.

12. They then got on board one of the Indian canoes, and floated down the river to their home in Haverhill, where they arrived in safety. Mrs. Dustin, who had planned the whole affair, became quite famous all over the country; the General Court made her a

grant of money, and several persons sent her presents. The island from which they made their escape is now called Dustin's Island, in honor of her.

13. In the month of February, 1704, the town of Deerfield, in Massachusetts, was surprised by a band of Indians and Canadians. The village was burned, forty-seven of the inhabitants were slain, and a hundred carried into captivity. Among these latter were Mr. Williams, the minister of the place, his wife, and five of his children. Mrs. Williams was weak from recent illness, and unable to keep up with the rest; so she was despatched<sup>7</sup> by a blow from a tomahawk, as was the custom<sup>8</sup> of the savages.

14. Mr. Williams and his children were carried into Canada, suffering greatly in their toilsome<sup>9</sup> march through a trackless wilderness. But in the course of two or three years he and four of his children were ransomed,<sup>10</sup> and brought back to their former home.

15. One of his daughters, named Eunice, did not return. She was adopted into an Indian tribe, married an Indian, and spent her days in a wigwam. She once visited Deerfield, dressed as an Indian woman, and accompanied by her husband. She was kindly received by her friends, but could not be prevailed upon to remain with them. Mr. Williams, after his return, published<sup>11</sup> an account of his sufferings in a book, which was much read in New England.

<sup>1</sup> INHABITED. Occupied as a place of settled residence.

<sup>2</sup> FOUNDED. Laid the basis of, built, established.

<sup>3</sup> DESERTED. Forsaken, abandoned.

<sup>4</sup> INTERIOR. The inland part.

BRIDLE-PATH. A path for travellers on horseback.

<sup>6</sup> TOMAHAWK. An Indian hatchet.

<sup>7</sup> DESPATCHED. Sent away hastily — means here, *put to death*.

<sup>8</sup> CUSTOM. Practice, habit.

<sup>9</sup> TOILSOME. Wearisome, fatiguing.

<sup>10</sup> RANSOMED. Redeemed from captivity by a price or sum that is paid.

<sup>11</sup> PUBLISHED. Issued to the public.

## XLVII.—STORY OF POCAHONTAS.

prīš'on-er (prīz'zn-er)	hâughl'ty (hâw'te)	mēm'ō-rə ble
wâr'riørş (wâr'yørz)	ə-vēr'siøn	për-suā'ded
neigh'bør-hood (nā'-)	rēc'og-nīzed	ət-täch'ment
sur-rěn'der	çhär'ac-ter	bap-tīzed'

1. THE Indians were not all cruel or unfriendly to the whites. Many of them were uniformly kind and hospitable, and many showed amiable and excellent traits<sup>1</sup> of character. They were generally honest and truthful, and would do whatever they had promised. They had a great contempt for any body that lied or cheated. Some of them were converted<sup>2</sup> to the Christian religion, and practised the Christian virtues.

2. There was one person of the Indian race whose memory is cherished with peculiar affection by the whites; and we will now tell you about her.

3. Virginia was settled in the year 1607. One hundred and five men came there in a vessel from England. The most active and energetic person among them was Captain John Smith, who was soon chosen president of the colony. Although then not quite thirty years old, he had been through many adventures<sup>3</sup> and escaped many dangers.

4. He had fought against the Turks in the armies of the Emperor of Germany, and had slain three of their bravest champions<sup>4</sup> in single fight. He had been taken prisoner, and carried away into Tartary, had risen against his cruel master, killed him with a threshing flail, made his way on horseback into Russia, and finally returned to England.

5. When Captain Smith and the other English colonists came to Jamestown, there were many tribes of Indians in Virginia, between the mountains and the sea. The principal chief among them was named Powhatan,\* who had raised himself to this position by his courage, energy, and spirit.

6. He had two places of residence — one where the city of Richmond now is, and the other on York River, within the present county of Gloucester.† He had a guard of forty warriors in constant attendance upon him, and four sentinels kept watch during the night around his dwelling. He was not friendly to the whites, and did not want to have them living in a country which he regarded as belonging to him.

7. It was in the spring of the year that the English came to Virginia; and early the next winter, Captain Smith took a few of his men and went off to explore the country in the neighborhood. He sailed up one of the rivers in a barge<sup>s</sup> as far as it could float, and then paddled further up in a canoe, taking two Englishmen and two Indians with him. He then left the canoe in charge of the two Englishmen, and went some miles inland on foot, attended by the two Indians, where he occupied himself in shooting game.

8. While thus employed, he was attacked by three hundred Indians, under the command of the brother of Powhatan, who had already killed the two men left in charge of the canoe.

9. As soon as they discovered Captain Smith, they shot their arrows at him, and one of them wounded him in the thigh. Finding himself beset by numbers, he

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\* Pôw-hat-tân'.

† Glôs'ter.

tied one of the Indians to his left arm, in order to use him as a shield, and defended himself so well with his gun that he killed three, and wounded many others. But they were too many for him, and he was at last obliged to surrender<sup>6</sup> himself prisoner.

10. After some days, he was brought to the place where Powhatan lived, on the north side of York River. Powhatan was at that time about sixty years old — a tall, strong man, with a stern and haughty countenance. He was seated on a kind of throne, raised above the floor of a large hut, in the midst of which there was a fire. He was dressed in a robe of raccoon skins.

11. Two young girls, his daughters, sat, one on his right and the other on his left; and on each side of the hut there were two rows of men in front, and two rows of women behind. These all had their heads and shoulders painted red, and many wore ornaments<sup>7</sup> of beads or feathers.

12. Soon after Captain Smith came in, one of the women brought him some water to wash his hands, and a bunch of feathers, instead of a towel, to wipe them on. They then had a feast; and after it they talked together a long while, as to what they should do with their prisoner. But it was at last determined<sup>9</sup> that he should be put to death.

13. Two large stones were brought in and placed before Powhatan, and Smith was dragged up to them, and his head placed upon them, that his brains might be beaten out with clubs.

14. The fatal weapons were already raised, and about to descend upon the head of the victim, when Pocahontas, the chief's favorite daughter, at that time a child

of twelve or thirteen years, finding that her entreaties to save the life of Smith were useless, rushed forward, clasped his head in her arms, and laid her own upon it, determined either to save his life or share his fate. The stern heart of the father was touched. He spared his captive's life, and sent him back to his countrymen.



15. This striking incident<sup>9</sup> is the first thing we know or hear of Pocahontas; and this alone is enough to prove that she must have been no common person. That so young a girl should have felt pity for Captain Smith, instead of the terror and aversion<sup>10</sup> which were entertained by others of her race, proves her to have

had a kind and loving heart, which recognized<sup>11</sup> in him the claims of a man and a brother.

16. But this tenderness and humanity of hers would have been of no use, had she not also been a brave girl, who did not fear to oppose her father's will, and perhaps provoke his anger. To be loving and brave at the same time makes up a fine character.

17. All that we hear of Pocahontas afterwards is consistent<sup>12</sup> with the kindness and humanity she showed on this memorable<sup>13</sup> occasion.<sup>14</sup> About a year afterwards, when Captain Smith and some of his people had gone into her father's country in search of food, a plan was laid to attack them by night, which probably would have been successful, had not Pocahontas come through the woods at night and informed them of it.

18. Captain Smith returned to England in 1609. The next year Powhatan attacked the English settlers, and killed thirty-one of their number; but a boy that fell into his hands was saved by Pocahontas, and lived many years among the Indians.

19. In 1612, Pocahontas, who was living apart from her father, was persuaded to go on board an English ship in the James River; and when there she was detained, and was told that she could not go back to her own people. The English wanted to get possession of her, in order to make peace on favorable terms with her father; and that was the reason she had been asked on board the vessel. But, though they kept her a prisoner, they treated her kindly.

20. While she was thus living, a young gentleman, named John Rolfe, fell in love with her, and she returned his attachment. With the consent of her father, they were married in April, 1613, and in 1616



she went to England with her husband. She had previously embraced the Christian faith, and been baptized under the name of Rebecca. In England she saw her old friend, Captain Smith, and was an object of much interest and attention.

21. But in 1617, as she was preparing to return to Virginia, she was taken ill and died, being then about twenty-two years old. She left one son; and many persons now living in Virginia are descended from her, and are justly proud of the distinction.<sup>15</sup>

<sup>1</sup> TRAITS. Qualities, features.

<sup>2</sup> CONVERTED. Changed from one state or belief to another.

<sup>3</sup> ADVENTURE. A bold or hazardous undertaking, a striking event.

<sup>4</sup> CHAMPION. One who fights in the place or cause of another.

<sup>5</sup> BARGE. A large boat.

<sup>6</sup> SURRENDER. Yield, give up.

<sup>7</sup> ORNAMENT. That which adorns.

<sup>8</sup> DETERMINED. Concluded, resolved.

<sup>9</sup> INCIDENT. Event, occurrence.

<sup>10</sup> AVERSION. Dislike, hatred.

<sup>11</sup> RECOGNIZED. Knew again — acknowledged, admitted to be true.

<sup>12</sup> CONSISTENT. Not contradictory, compatible.

<sup>13</sup> MEMORABLE. Worthy of being remembered, distinguished.

<sup>14</sup> OCCASION. Occurrence, time at which any thing occurs.

<sup>15</sup> DISTINCTION. That by which one thing is distinguished, or by which it differs from another.

## XLVIII.—TO MY LITTLE DAUGHTER'S SHOES.

CHARLES JAMES SPRAGUE.

jeŵ'elled

lũx'u-ry

leath'er

dĩ'a-mond

wrought (rãwt)

beau'ty (bũ'te)

de-scẽnts'

cõũn'sel-lor

tõt'ter-ĩng

- Two little, rough-worn, stubbed shoes,  
A plump, well-trodden pair,  
With striped stockings thrust within,  
Lie just beside my chair.



2. Of very homely fabric<sup>1</sup> they ;  
A hole is in each toe ;  
They might have cost, when they were new,  
Some fifty cents, or so.
3. And yet this little worn-out pair  
Is richer far to me  
Than all the jewelled sandals<sup>2</sup> are  
Of Eastern luxury.<sup>3</sup>
4. This mottled<sup>4</sup> leather, cracked with use,  
Is satin in my sight ;  
These little, tarnished<sup>5</sup> buttons shine  
With all a diamond's<sup>6</sup> light.
5. Search through the wardrobe<sup>7</sup> of the world,  
You cannot find me, there,  
So rarely made, so richly wrought,  
So glorious a pair.
6. And why ? Because they tell of her  
Now sound asleep above,  
Whose form is moving beauty, and  
Whose heart is beating love.
7. They tell me of her merry laugh ;  
Her rich, whole-hearted glee ;  
Her gentleness and innocence,  
And infant purity.
8. They tell me that her wavering steps  
Will long demand my aid ;  
For the old road of human life  
Is very roughly laid.

9. High hills and swift descents abound ;  
 And, on so rude a way,  
 Feet that can wear these coverings  
 Would surely go astray.

10. Sweet little girl, be mine the task  
 Thy feeble steps to tend ;  
 To be thy guide, thy counsellor,  
 Thy playmate, and thy friend.

11. And when my steps shall faltering grow,  
 And thine be firm and strong,  
 Thy strength shall lead my tottering age  
 In cheerful peace along.

<sup>1</sup> FABRIC. Material, texture.

<sup>2</sup> SANDAL. A shoe consisting of a sole fastened to the foot.

<sup>3</sup> LUXURY. Indulgence in the pleasures that wealth affords — any thing highly delightful.

<sup>4</sup> MOTTLED. Spotted, speckled.

<sup>5</sup> TARNISHED. Sullied, soiled.

<sup>6</sup> DIAMOND. The hardest and most valuable of all the precious stones.

<sup>7</sup> WARDROBE. A room in which clothes are kept ; also, clothes.

## XLIX.—PLAYING CAT AND DOG.

J. ABBOTT.

[Alek and Martin are two boys, who have had a quarrel, on a piazza, about a ball, and are at a distance from each other, looking very sulky. Orkney, who is a good and sensible boy, and acts as a peacemaker among the other scholars, comes up, and observes them, and by what he says makes them see how foolishly they have acted, but does not scold them, or make them angry. He makes them laugh at themselves, and then they forget their anger.]

ěx'çel-lěnt

ā'mi-ā-ble

quar'rel (kwör'rel)

fiērçe

snăp'pish

côm'ing

af-fēc-tiōn'ate-ly

cătch'ēs

pî-ăz'za

dē-fī'ance

çon-clūdes'

trouă'le (trăb'le)

dîf'fer-ençe

pôs'si-ble

pöck'et

1. *Orkney.* WELL, boys, are you having a good time with the game you are playing ?

2. *Aleck*. We are not playing any game.

3. *Ork*. O, yes, you have been playing an excellent game, only you did not know it.

4. *Al*. What game is it?

5. *Ork*. The game of cat and dog. You see, you have been acting just like a cat and a dog that happen to be in the same yard together; so, instead of playing horses, as Martin proposed, you have been playing cat and dog; and if you had only known what you were doing, you would have found it excellent fun.

6. *Martin*. Nonsense, Orkney! you don't mean any such thing.

7. *Ork*. Why? Do you not think you were really acting like a cat and a dog?

8. *Mar*. No, not a bit.

9. *Ork*. Why, yes. You have forgotten how a cat and a dog do act towards each other when they find themselves in the same yard.

10. *Mar*. How do they act?

11. *Ork*. Did not you ever observe them?

12. *Mar*. Yes; but we want you to tell us how they act.

13. *Ork*. In the first place, when the dog sees the cat, he runs over towards her; but he does not look good-natured and amiable,<sup>1</sup> as if he were coming like a friend. He expects a quarrel, and he is coming on purpose to make one; so he comes growling a little, and looking fierce.<sup>2</sup>

14. *Al*. Yes.

15. *Ork*. He does not growl much,—it is only a little; but it does not take much of a growl from a dog to let a cat know that he feels cross.

16. *Al*. No, very little indeed.

17. *Ork.* And just so a boy, without any growling at all, but just by his way of saying No, in a short and snappish way, so — *No!* — may let another boy see that he is cross, and so make the other boy feel cross too.

18. *Mar.* In this way — *No!*

19. *Al.* Or so — *No, I tell you, no!*

20. *Ork.* Yes, that is the tone. Now, when the cat sees the dog coming up, and growling at her, do you think she begins to purr?

21. *Mar.* No, indeed!

22. *Ork.* Or walk up and rub against him affectionately?

23. *Mar.* No, indeed.

24. *Ork.* Not at all. She puts up her back, and sticks out her tail, and looks as fierce as she can in return.

25. *Al.* Yes, exactly.

26. *Ork.* Then the dog begins to bark. Then the cat snarls and spits at him. Then the dog comes nearer, and barks louder. Then the cat catches at him with her paw, and tries to scratch him.

27. *Mar.* Yes, we have seen them do so a thousand times.

28. *Ork.* Then the cat runs off and jumps upon a bench, and from the bench she climbs up to the top of a fence. Then the dog walks away growling. The dog lies down on the piazza<sup>3</sup> near the door, and the cat sits on the top of the post; and then they look at each other with looks of anger and defiance,<sup>4</sup> just exactly as you boys did a little while ago.

29. *Al.* O, Orkney!

30. *Ork.* Yes, it was exactly so. Well, by and by

the cat comes down from the fence ; but, instead of coming to play with the dog good naturedly, she goes off in a sulky manner towards the garden. The dog starts up, and barks at her again. He considers<sup>5</sup> whether it is worth while for him to run after her and bite her ; but finally he concludes that it is not quite worth the trouble ; so he lies down again growling.

31. *Al.* O, Orkney, we did not do so.

32. *Ork.* You did as nearly so as boys can. You cannot bark, and snarl, and scratch exactly like a cat and a dog, or sit on a post of the fence, but you can do what comes to the same thing ; and a very funny way to play it is, when you once know what it is that you are playing. Now, you go out into the yard again, and do just what you did before, and say the same things to each other, and just remember all the time that you are playing cat and dog ; and you will find it excellent fun. You can be the cat, and Martin can be the dog ; or you can be the dog, and Martin can be the cat : it makes no difference<sup>6</sup> which.

33. *Mar.* Nonsense, Orkney ! I will not.

34. *Ork.* I am sure you would like it if you only tried it. You did not have a good time at all before ; but that was because you did not know what you were playing. Go and try it again. Aleck will propose to play ball. Then Martin must say, in as snappish a manner as possible, that Aleck's ball is not good for any thing — that it is ripped and wet. Then Aleck must growl back that it is not, and so on.

35. *Al.* Nonsense, Orkney ! You are only making fools of us. Come, Martin, I do not want to hear him talking so any more. Let's go and play.

36. *Mar.* Well, so we will, and Orkney may go back to his work. Where's your ball?

37. *Al.* Here it is, in my pocket.

[*They go off to play.*]

<sup>1</sup> AMIABLE. Lovable, pleasing.

<sup>2</sup> FIERCE. Savage, furious.

<sup>3</sup> PIAZZA. A covered walk supported by pillars or arches.

<sup>4</sup> DEFIANCE. A braving or daring.

<sup>5</sup> CONSIDERS. Thinks, reflects.

<sup>6</sup> DIFFERENCE. State of being unlike or distinct, odds.

### L. — LAPLAND.

wrīn'kled (rīng'kld)

crössed

tear (tár)

rein'dēēr (rān'dēr)

tā'pər-īng

děš'ert

1. WITH blue, cold nose and wrinkled brow,  
Traveller, whence comest thou?  
From Lapland's woods and hills of frost,  
By the rapid reindeer crossed.
2. There, tapering<sup>1</sup> grows the gloomy fir,  
And the stunted<sup>2</sup> juniper;  
There the wild hare and the crow  
Whiten in surrounding snow.
3. There the shivering huntsmen tear  
Their fur coats from the grim white bear,  
And the wolf and northern fox  
Prowl<sup>3</sup> among the lonely rocks.
4. There tardy suns to deserts drear  
Give days and nights of half a year: —  
From icy oceans, where the whales  
Toss in foam their lashing tails; —

5. Where the snorting sea-horse shows  
 His ivory teeth in grinning rows ;  
 Where, tumbling in their seal-skin boat,  
 Fearless the hungry fishers float,  
 And from teeming<sup>4</sup> seas supply  
 The food their niggard<sup>5</sup> plains deny.

<sup>1</sup> **TAPERING.** Growing gradually  
 smaller toward one end.

<sup>2</sup> **STUNTED.** Hindered from growing,  
 little in size, small.

<sup>3</sup> **PROWL.** Rove about for prey.

<sup>4</sup> **TEEMING.** Producing abundantly,  
 full, prolific.

<sup>5</sup> **NIGGARD.** Stingy, unproductive.

## LI. — THE ELEPHANT.

quad'ru-pěd (kwöd-)	mūs'cleş (mūs'slz)	mēr'chan-dīş
âwk'ward	côm'merçe	păl-i-sādeş'
flēx-i-bīl'i-ty	ör-na-měnt'al	en-clō'sure
çir-cūm'fer-ençe	sûg'ar (shûg'ar)	en-vī'roned
me-çhăn'i-cal	ba-na'na (ba-nā- or ba-nä-)	o-bē'di-ënçe

1. THE elephant, which is the largest and most powerful of all quadrupeds,<sup>1</sup> is a native both of Asia and Africa, but is most numerous in the former country, where large herds, consisting of many hundreds, have been seen. Elephants have been found upwards of twelve feet high, and weighing five tons.

2. The animal seems clumsy and awkward ; but this defect is fully made up by the flexibility<sup>2</sup> of his trunk. His legs are massive columns, of three or four feet in circumference,<sup>3</sup> and five or six feet in length. His feet are rounded at the bottom, divided into five toes covered with skin so as not to be visible, and terminated in a nail, or hoof, of horny substance.

3. Compared with the bulk of his body, the head

seems small. His neck is short and strong; and his ears are large and pendulous, or hanging down. The eye is small, but brilliant, and his sense of hearing is very acute. His skin is thick, of a dusky color, with a few hairs scattered over it.

4. The most remarkable organ in the elephant is the trunk, which, next to the human hand, is the most curious mechanical instrument in the whole animal kingdom. It is of a tapering form, and composed of several thousand minute muscles, which cross and interlace<sup>4</sup> each other, so as to give it the power of stretching and contracting, of turning itself in every direction, and of feeling and grasping with a delicacy and strength altogether astonishing.

5. At the end of the trunk are two holes, which answer the purpose of nostrils. By these he can draw in water and eject it again; and the way he drinks is, to fill the trunk with water and discharge the contents into his mouth.

6. The extremity of the trunk, on the upper side, is formed into a sort of rounded lip, something like the finger of a hand, while the under side has a fleshy point, resembling a thumb; and so useful are these parts of the trunk, that the animal constantly uses them as a hand. By them he is enabled to pick up a pin from the floor, to draw the cork of a bottle, and perform many other similar feats. The trunk is also an instrument of tremendous strength; with it he can root up a tree, or strike a man dead by a single blow.

7. Next to the trunk, the most remarkable parts of the elephant are his tusks. These are sometimes from five to seven feet in length. They are much



larger in the male than in the female. The tusks are made of a substance called ivory, which is neither horn nor bone, but in some degree resembles both. Ivory is a valuable article of commerce, and many useful and ornamental things are made of it.

8. The elephant subsists entirely upon vegetable food, feeding upon grass, roots, and the branches of trees. Like most vegetable feeders, elephants are gregarious; that is, fond of living and moving together in herds. They delight to bathe in running streams.

9. In India they often invade cultivated fields in search of food, eating vast quantities of green sugar-canes, rice, banana, and other crops, and trampling down with their feet more than they consume. The people try to drive them away by loud cries and by waving torches.

10. From his size and strength, the elephant defies the attacks of all other animals. The fierce tiger is received upon his tusks, tossed into the air, and trampled under foot when he falls. Even the lion does not venture to assail this huge animal. But man, the lord of creation, subdues him to his will.

11. The elephant is hunted both in Africa and India, but for different objects. In Africa the aim is to kill him. His tusks are valuable, and the natives are fond of his flesh. It is also desirable to destroy these stupendous animals because they do so much damage to the crops.

12. Europeans sometimes pursue the elephant from mere love of the sport. He is shot with rifle balls or with poisoned arrows, or he is driven into a pit which has been previously dug. Sometimes a hunter comes up behind him, and cuts one of the tendons of his leg,

so that he cannot run ; and then he is killed with spears.

13. But in India the object is to capture and tame him, and make him work, like the horse or the ox. He is used for all purposes which require great strength. He piles wood, draws water, carries burdens, and, in time of war, drags cannons. He will carry as much as five camels, and will pull with ease what it would take ten horses to move.

14. He is very valuable as an article of merchandise. An ordinary one sells for about five hundred dollars ; but if large, strong, and tractable,<sup>5</sup> for four or five times as much. His food, which consists of grass, roots, rice, sugar-cane, and other vegetables, costs about twenty dollars a month.

15. The mode of taking and taming elephants is very curious. In the midst of some forest abounding with these animals, a large piece of ground is marked out, and surrounded with strong palisades,<sup>6</sup> interwoven with large branches of trees ; one end of this enclosure<sup>7</sup> is narrow, from which it opens gradually, so as to take in a considerable extent of country.

16. A very large party of men are employed, who place themselves in such a manner as to prevent the wild elephants from making their escape. They then kindle large fires, of which these animals are exceedingly afraid, and make, at the same time, a dreadful noise, with drums and other discordant instruments, to increase their terror.

17. Another large party, with the aid of tame elephants trained for the purpose, drive the wild ones slowly towards the entrance of the enclosure, the whole train of hunters closing in after them, shouting

and making loud noises, till they are driven, gradually into the narrow part, through which there is an opening into a smaller space, strongly fenced in, and guarded on all sides. As soon as one of the wild elephants enters this narrow passage, a strong bar closes it from behind, and he finds himself completely environed.<sup>8</sup>

18. On the top of this passage some of the huntsmen stand with goads<sup>9</sup> in their hands, urging the animal forward to the end of the passage, where there is just room enough for him to go through. He is then received into the custody of two tame elephants, which stand on each side of him, and press him into the service. If he be likely to prove refractory,<sup>10</sup> they begin to beat him with their trunks, till he is reduced to obedience, and suffers himself to be led to a tree, to which he is bound by the leg, with stout thongs made of untanned elk-skin.

19. The tame elephants are then led back to the enclosure, and other wild ones are brought to submission in the same manner. Attendants are placed by the side of each elephant thus caught and confined, who supply him, by little and little, with food, till he is gradually brought to be sensible of kindness and caresses. In the space of fourteen days his subjugation<sup>11</sup> is completed.<sup>12</sup>

<sup>1</sup> QUADRUPED. A four-footed animal.

<sup>2</sup> FLEXIBILITY. Quality of being easily bent, pliancy.

<sup>3</sup> CIRCUMFERENCE. Distance round any thing.

<sup>4</sup> INTERLACE. Intermix, intermingle.

<sup>5</sup> TRACTABLE. That may be easily taught, manageable.

<sup>6</sup> PALISADES. Stakes driven into the ground.

<sup>7</sup> ENCLOSURE. Space enclosed.

<sup>8</sup> ENVIRONED. Surrounded, shut in, enclosed.

<sup>9</sup> GOAD. A pointed stick for driving beasts.

<sup>10</sup> REFRACTORY. Obstinately disobedient, unruly.

<sup>11</sup> SUBJUGATION. A bringing to obedience, subjection, conquest.

<sup>12</sup> COMPLETED. Finished, done.

## LII. — THE ELEPHANT, CONCLUDED.

sə-gā'ciəus	těr'ri-fīed	hū'mər (yū'mər)
in-těl'li-gěnce	mən-äg'ę-rīē (-āzh'ę-)	prə-bös'çis
prə-çēs'siən	věn'gěance	dę-çēived'
pər-fōrm'ance	cō'cə-nūt	mōck'ęr-y
āu'di-ěnce	cīr'cūm-stānce	rę-şěnt'měnt

1. THE elephant is one of the most sagacious<sup>1</sup> and docile of animals, and shows a nearer approach to human intelligence than any other of the brute creation. On this account he has been called the “half-reasoning elephant.”

2. In India, where elephants are taught to labor for the use of man, they often show a sort of reflecting power in their operations. They will pile boxes, or pieces of timber, in regular order, as a man would do. In dragging along a heavy beam, they will lift up the end of it, when any obstruction lies in the way, so that it may be cleared. It has been said that they will unload themselves, and return for a new burden.

3. Many years ago, a female elephant appeared upon the stage in London. She marched in procession,<sup>2</sup> knelt down at a given signal, placed the crown on the head of the true prince in the play, and at one point of the performance knelt with her hind legs, and made an inclined plane with her back, and thus helped some of the actors to escape from a supposed prison. All this was done without being disturbed by the lights of the theatre, the music, or the applause of the audience.<sup>3</sup>

4. In ancient times, elephants were much used in

battles. Large towers were erected upon their backs, in which soldiers were placed, who annoyed the enemy with darts, arrows, or stones, — they themselves being out of danger.

5. These war elephants were also taught to seize and to strike soldiers with their trunks, and to trample them with their feet. But they often did more harm than good; because, when wounded and terrified, they would turn against their own side, and kill the soldiers with their trunks and feet. When firearms were introduced, this use of elephants was wholly abandoned.

6. Elephants are very grateful for kindness, and often become strongly attached to their keepers. They remember persons for a long time, and will sometimes manifest great pleasure at seeing an old acquaintance. Many years ago, a little girl came from Calcutta to Boston in a ship which brought an elephant. She used to play with him, and give him things to eat, and he became very fond of her.

7. About a year after, she went to see a menagerie,<sup>4</sup> in which there was an elephant. She looked at him without remembering that he was the same one which had come from India with her, and screamed with terror when the huge beast put his trunk around her, and drew her towards him, as he had been accustomed to do. But she soon recognized her old friend.

8. An English officer says, that he once saw a woman in India give a young baby in charge of an elephant. So huge and clumsy a creature seems a strange nurse for an infant; but he took care of it tenderly and skillfully. The child would crawl about and get under his legs, but he would never set his foot upon it.

9. The elephant was tied by a chain, and whenever

the baby was disposed to creep off too far, and out of his reach, he would lift it with his trunk as gently as a mother, and move it back again to the place from which it started. It must have been a funny sight to see an elephant tending a baby.

10. But the elephant remembers injuries and insults, as well as kindnesses, and will sometimes take vengeance upon the offender, even after the latter has forgotten the wrong. An elephant driver once had a cocoa-nut given him, which, out of wantonness, he endeavored to break by striking it twice against his elephant's head.

11. The next day the animal saw some cocoa-nuts exposed in the street for sale, and, taking one of them up with his trunk, he beat it about the driver's head till the man was completely dead. This comes, said the author who related the circumstance,<sup>5</sup> of jesting with elephants.

12. In the city of Delhi, in India, a tailor was in the habit of giving some fruit, or other delicacy, to an elephant that daily passed by his shop; and so accustomed had the animal become to this usage, that he regularly put his trunk in at the window to receive the expected treat.

13. One day, the tailor, being out of humor, thrust his needle into the beast's proboscis,<sup>6</sup> telling him to be gone, as he had nothing to give him. The creature passed on, apparently unmoved, but, on coming to the next dirty pool of water, filled his trunk, and returned to the shop window, into which he discharged the whole contents, thoroughly drenching the tailor and all his goods.

14. An elephant, kept near Paris, once gave a curi

ous instance of sagacity. A painter was desirous of drawing him in an uncommon attitude, which was that of holding his trunk raised in the air, with his mouth open. The painter's boy, in order to keep the animal in this posture, threw fruit into his mouth.

15. But the boy frequently deceived him by making offers only of throwing the fruit. At length he grew angry at the mockery; and, as if he knew that the painter's intention of drawing him, was the cause of it, instead of revenging himself upon the lad, he turned his resentment on the master, and, taking up a quantity of water in his trunk, threw it upon the painter's paper and spoiled it.

<sup>1</sup> SAGACIOUS. Quick of thought, discerning, acute.

<sup>2</sup> PROCESSION. A train of persons marching ceremoniously.

<sup>3</sup> AUDIENCE. Assembly of hearers.

<sup>4</sup> MENAGERIE. A collection of foreign or wild animals.

<sup>5</sup> CIRCUMSTANCE. Occurrence, event.

<sup>6</sup> PROBOSCIS. The snout or trunk of an elephant, and of certain insects.

### LIII. — THE LILY AND THE ROSE.

COWPER.

rěd'dened (-dnd)

heīght

pār-tērrē'

ap-pēaled'

scēp'tre (sēp'tur)

jēal'ous-iēs

1. WITHIN the garden's peaceful scene  
     Appeared two lovely foes,  
   Aspiring<sup>1</sup> to the rank of queen —  
     The Lily and the Rose.
2. The Rose soon reddened into rage,  
     And, swelling with disdain,<sup>2</sup>  
   Appealed to many a poet's page  
     To prove her right to reign.

3. The Lily's height bespoke<sup>3</sup> command,  
 A fair, imperial<sup>4</sup> flower ;  
 She seemed designed for Flora's\* hand,  
 The sceptre of her power.
4. This civil bickering<sup>5</sup> and debate  
 The goddess chanced to hear,  
 And flew to save, ere yet too late,  
 The pride of the parterre.<sup>6</sup>
5. "Yours is," she said, "the nobler hue,  
 And yours the statelier mien ;  
 And, till a third surpasses you,  
 Let each be deemed a queen."

## MORAL.

Let no mean jealousies pervert<sup>7</sup> your mind  
 A blemish in another's fame to find :  
 Be grateful for the gifts that you possess,  
 Nor deem a rival's merit makes yours less.

<sup>1</sup> ASPIRING. Aiming to reach.

<sup>2</sup> DISDAIN. Haughtiness, scorn.

<sup>3</sup> BESPOKE. Betokened, showed.

<sup>4</sup> IMPERIAL. Denoting the highest authority, regal, kingly.

<sup>5</sup> BICKERING. Quarrelling, contention, wrangling.

<sup>6</sup> PARTERRE. A system of flower-beds of different sizes.

<sup>7</sup> PERVERT. Turn from the truth.

---

ERE the morning's busy ray  
 Call you to your work away,  
 Ere the silent evening close  
 Your wearied eyes in sweet repose,  
 To lift your heart and voice in prayer,  
 Be your first and latest care.

---

\* *Flora*, the goddess of flowers and gardens.



## LIV.—ARTHUR AND THE OLD CLOCK.

in-stěad'	pēēred	re-māin'der
pe-rŭ'sal	mŷs'te-rię	in-quī'rię
gār'ret	pěn'du-lŭm	ăc-ċi-dĕn'tal
ĭm-pěr'ti-nĕnt	weights (wāts)	oc-cŭr'renċe
gäunt (gänt)	whĭr'rĭng	cŏn'sciĕnċe (-shĕns)

1. ONE Sunday Arthur was left at home alone, while all the rest of the family attended church. Instead of observing the day as he should, by the quiet perusal<sup>1</sup> of some good book, he made it a day of self-amusement.

2. As soon as all were gone, he began to search through the nooks and corners of the time-honored dwelling. The garret was explored, and many rare curiosities discovered.<sup>2</sup> Ancient desks and drawers were examined, revealing their contents to his impatient and childish curiosity.

3. An old clock stood in the corner, with a tall, gaunt,<sup>3</sup> brown case. Within the dark closet Arthur had often peered,<sup>4</sup> but he had not been allowed to examine very closely the mysteries<sup>5</sup> of the clock-case. Now was a fine opportunity. He opened the narrow door. The long pendulum was swinging back and forth at regular intervals, with a loud tick, tick, tick. Two long tin weights, and two very little lead weights, were hanging by small cords.

4. Arthur had seen his father "wind up the clock," and he knew it was done by pulling down the little weights. "It must be rare sport," he thought, "to wind up the old clock." He would make the attempt.

at any rate. So, taking hold of the small weight, he tugged away right manfully. The wheels purred, and the great weight began to rise.

5. "Faster," said Arthur; "go up faster!" and giving a sudden pull, the cord broke, and down came the heavy weight with a loud noise! There was a terrible whirring among the clock-wheels for a moment, and then it stopped. The ticking ceased, and then the pendulum stood still.

6. "O, what have I done now?" cried Arthur, in distress. "O, what will father say to me, when he sees what I have done?" Arthur closed the clock-door, and for the remainder of the day, until his parents returned, was a humble, quiet boy.

7. When his father returned, on looking at the old clock, he perceived that it had stopped. Opening the clock-door, he saw that the cord of one of the weights had broken, and that the weight had fallen to the bottom of the case.

8. "How is this, Arthur? Did you know that the clock had stopped?"

9. "Yes, sir," replied Arthur. "I heard a great noise in the clock-case, and when I went and looked in, the weight had fallen."

10. Arthur's father made no more inquiries, supposing that it was an accidental occurrence.<sup>6</sup> Night came, and little Arthur went to bed as usual. His father had tied the cord, and the clock was now ticking loudly as ever. To Arthur its ticking was louder than ever. It seemed to say, in the silence of the night, "Boy! boy! boy! A lie! a lie! a lie! Own it! own it! own it!"

11. Arthur did not sleep much. Conscience whis-

pered to him, and, with the words of the old clock, said, "Arthur, you have told a lie."

12. Early in the morning he arose, and gazed up into the face of the old clock. It looked very sternly at him. "Quick! quick!" said the clock. So the boy went to his father, and told all, with a very sorrowful heart. His father freely forgave him, and Arthur prayed that God would also forgive him, and keep him, hereafter, from the sin of falsehood.

13. Children, never tell an untruth. Lying is a low vice, and very wicked.

<sup>1</sup> PERUSAL. Reading.

<sup>2</sup> DISCOVERED. Found out.

<sup>3</sup> GAUNT. Long and thin, meagre.

<sup>4</sup> PEERED. Looked sharply, peeped.

<sup>5</sup> MYSTERIES. Secrets.

<sup>6</sup> OCCURRENCE. That which happens.

#### IV. — THE WRECKED PIRATE.

E. KELLOGG.

pī-răt'î-căl

căp'tain

īsl'and (ī'l'and)

gôv'ern-měnt

chrīs'tian (krīst'yān)

wrought (rāwt)

rā-vīne'

fēat'urēs (fēt'yurēs)

ěl'ē-měnts

ā-bŷss'

īn'nō-çěnce

thrēsh'old

1. IN the year 1813, a piratical schooner was wrecked upon one of the desolate Keys<sup>1</sup> of the Bahamas. The captain alone, of a crew of ninety men, reached the shore upon a broken spar. For several months, he subsisted upon shell-fish and tropical<sup>2</sup> fruits, with which the island abounded, eked out<sup>3</sup> by some provisions saved from the wreck.

2. While in this solitude, feelings which had long slumbered were awakened in his breast, and his heart was melted to repentance.

3. After long months of watching he was rescued by a passing vessel, bound for Spain. A pardon was at length obtained for him, from the Spanish government, and he ever after lived a Christian life.

4. But what thus wrought upon the heart of the savage, hardened in crime and blood? "Fear," I hear you exclaim, "heightened by that terrible solitude; death groans and piteous entreaties for mercy that haunted each lonely ravine,<sup>4</sup> and moaned in the winds of midnight." O, no; it was but the evening song of the turtle-doves which built their nests among the mangrove bushes that fringed the borders of creeks.

5. Behold him as he stands! that man of brawl<sup>5</sup> and battle, his stern features unmoved as the cliffs beside him, gazing upon the bodies of the companions of many a bloody fray,<sup>6</sup> tossed amid the fragments of broken timbers in the surf<sup>7</sup> at his feet.

6. What a mingling of the elements of agony and fear!—the abyss<sup>8</sup> of ocean, the lonely wreck, the livid<sup>9</sup> bodies of the dead, the desolate shore, himself cut off from all human fellowship, a stinging conscience within, and the eternal God above him, whose lightnings play around his head. All these move him not.

7. But hark! As those bird-notes, so sweetly mournful, strike upon his ear, familiar through many an hour of careless boyhood in his early home, the blood flushes to his cheek and lip; the sweat bedews his brow.

8. Those soft notes recall the days of innocence, ere blood had stained his hand, and remorse was gnawing at his heart-strings. The low tones of a mother's prayer thrill, like some forgotten melody, upon his ear. Again her lips are pressed to his, as when she kissed him for the last time, upon his father's threshold.<sup>10</sup>

9. Tears are streaming down those cheeks, bronzed<sup>11</sup> by burning suns, and furrowed by sea-foam and tempest; and that voice, whose stern tones had risen above the roar of battle, and roused the seaman from his slumbers like the trump<sup>12</sup> of doom, grows all tremulous with emotion, as he cries, "God be merciful to me a sinner."

<sup>1</sup> KEY. A ledge of rocks near the surface of the water, a rocky islet.

<sup>2</sup> TROPICAL. Pertaining to the tropics, or the torrid zone.

<sup>3</sup> EKED OUT. Increased or added to so as to supply a deficiency.

<sup>4</sup> RAVINE. A long, deep, narrow hollow, commonly made by a torrent.

<sup>5</sup> BRAWL. A noisy quarrel.

<sup>6</sup> FRAY. A fight, a combat.

<sup>7</sup> SURF. The swell of the sea breaking against the shore.

<sup>8</sup> ABYSS. A bottomless or great depth, a measureless space.

<sup>9</sup> LIVID. Black and blue.

<sup>10</sup> THRESHOLD. Door-sill.

<sup>11</sup> BRONZED. Browened.

<sup>12</sup> TRUMP. A trumpet.

## LVI.—THE VOICE OF SPRING.

MARY HOWITT.

māid'en (mā'dn)

lēaf

briēf

gnāts (nāts)

wīl'lōwș

prīm'rōș-eș

1. I AM coming, little maiden,  
With the pleasant sunshine laden;  
With the honey for the bee;  
With the blossom for the tree;  
With the flower and with the leaf:  
Till I come the time is brief.<sup>1</sup>

2. I am coming, I am coming!  
Hark! the little bee is humming;  
See! the lark is soaring high  
In the bright and sunny sky,

And the gnats are on the wing :  
 Little maiden, now is Spring !

3. See the yellow catkins<sup>2</sup> cover  
 All the slender willows over ;  
 And on mossy banks so green  
 Starlike primroses<sup>3</sup> are seen ;  
 Every little stream is bright ;  
 All the orchard trees are white.
  
4. Hark ! the little lambs are bleating,  
 And the cawing<sup>4</sup> rooks are meeting  
 In the elms — a noisy crowd ;  
 And all birds are singing loud ;  
 And the first white butterfly  
 In the sun goes flitting by.
  
5. Turn thy eyes to earth and heaven :  
 God for thee the Spring has given,  
 Taught the birds their melodies,  
 Clothed the earth, and cleared the skies,  
 For thy pleasure or thy food —  
 Pour thy soul in gratitude !<sup>5</sup>

<sup>1</sup> BRIEF. Short, not long.

<sup>2</sup> CATKIN. A sort of flower like a spike, consisting of scales overlapping each other, and hanging from the hazel, birch, willow, &c.

<sup>3</sup> PRIMROSE. A low plant, flowering early in the spring.

<sup>4</sup> CAWING. Making a noise as if repeating the syllable *caw*.

<sup>5</sup> GRATITUDE. Thankfulness.

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OUR best friends are they who tell us of our faults, and teach us how to amend them.

Never think that you have done well enough while you feel that you can still do better.

## LVII.—THE CROCUS'S SOLILOQUY.

H. F. GOULD.

söl'i-tūde

dŭn'geon (dŭn'jun)

e-mërge'

nôth'ing (nŭth'ing)

dî-vërge'

glôôm'i-est

1. DOWN in my solitude<sup>1</sup> under the snow,  
Where nothing cheering can reach me, —  
Here, without light to see how to grow,  
I'll trust to nature to teach me.
2. I will not despair, nor be idle, nor frown,  
Locked in so gloomy a dwelling;  
My leaves shall run up, and my roots shall run down,  
While the bud in my bosom is swelling.
3. Soon as the frost will get out of my bed,  
From this cold dungeon<sup>2</sup> to free me,  
I will peer up with my bright little head;  
All will be joyful to see me.
4. Then from my heart will young petals diverge,  
As the rays of the sun from their focus<sup>4</sup>;  
I from the darkness of earth will emerge,<sup>5</sup>  
A happy and beautiful crocus!
5. Gayly arrayed in my yellow and green,  
When to their view I have risen,  
Will they not wonder how one so serene<sup>6</sup>  
Came from so dismal<sup>7</sup> a prison?

6. Many, perhaps, from so simple a flower  
 This little lesson may borrow —  
 Patient to-day, through its gloomiest hour,  
 We come out the brighter to-morrow.

<sup>1</sup> SOLITUDE. A lonely state or place.  
<sup>2</sup> DUNGEON. A strong, close, dark prison, or room in a prison.  
<sup>3</sup> DIVERGE. Proceed or tend various ways from a point.

<sup>4</sup> FOCUS. Point in which rays of light meet, a central point.  
<sup>5</sup> EMERGE. Come forth.  
<sup>6</sup> SERENE. Clear, bright, calm.  
<sup>7</sup> DISMAL. Gloomy, cheerless.

# LVIII. — SELECTION FROM THE PROVERBS.

griēv'ous

mēd'dling

chō'sen (chō'zn)

1. A SOFT answer turneth away wrath ; but grievous<sup>1</sup> words stir up anger.
2. Pride goeth before destruction, and a haughty spirit before a fall.
3. He that is slow to anger is better than the mighty ; and he that ruleth his spirit, than he that taketh a city.
4. It is an honor for a man to cease from strife ; but every fool will be meddling.
5. Even a child is known by his doings, whether his work be pure, and whether it be right.
6. A good name is rather to be chosen than great riches, and loving favor rather than silver and gold.
7. Train up a child in the way he should go ; and when he is old he will not depart from it.
8. Boast not thyself of to-morrow ; for thou knowest not what a day may bring forth.
9. Let another man praise thee, and not thine own mouth ; a stranger, and not thine own lips.

<sup>1</sup> GRIEVOUS. Causing grief, oppressive, vexatious, irritating.





## LIX.—THE RAM AND THE MIRROR.

dis-tin'guished (-ting'gwisht)	für'ni-türe	en-cöün'ter
säun'ter-ing	am-bäs'sa-dor	de-spätch'
mīr'rōr	chäl'leng-ing	de-ströyed'

1. MANY years ago there lived in Scotland a nobleman whose name was Lord Melville. In Europe there is a class of persons called noblemen, who have titles of honor which were bestowed upon them, or some distinguished<sup>1</sup> ancestor of theirs.

2. Lord Melville was a man high in station, and assisted in the government of the country. In the summer season he lived in a large, fine house, a few miles from Edinburgh, called Melville Castle, where a great many ladies and gentlemen used to come and see him. He was a very good-natured man; and one of the ways he had of showing his good nature was by his fondness for animals.

3. At one time he made a pet of a ram, which was called Will, which grew very tame, and used to follow his master all over the house and about the grounds. One day, in the early part of September, he had invited a large party of ladies and gentlemen to dine with him. When the hour drew near at which his guests were expected, he went into the drawing-room to see that all things were in order; after which he passed by the front door, which he thoughtlessly left open.

4. Will was sauntering<sup>2</sup> about the outside of the house, panting with the heat; but seeing the front door open, he stepped in, and as the drawing-room door was also open, he at once went forward into it. At the farther end of the room there was an uncommonly large and beautiful mirror,<sup>3</sup> which cost nearly a thousand dollars. It had been bought at the sale of the furniture of a Spanish ambassador<sup>4</sup> who was leaving London, and was such a mirror as money could hardly replace.

5. Will was a black-faced ram, with large, curled horns. No sooner did he see his own image in the glass, than he took it to be a rival challenging<sup>5</sup> him to fight. He stamped with his foot, snorted with his nose, throwing up his head with an air of haughty defi-

ance. The likeness in the glass, of course, did the same. Will accepted the challenge, and stepping back as far as he could, ran forward with all his force, and struck the mirror a most tremendous<sup>6</sup> blow, shivering it into a thousand pieces.

6. Lord Melville was standing at the front door when he heard the dreadful crash of the glass. He came running in, saw the havoc<sup>7</sup> that was made, and easily judged how it had been done. Will was standing on the floor, shaking his head, and looking much surprised at the sudden disappearance of his foe.

7. His master was very angry for a moment, but remembering that the poor beast had only obeyed a natural instinct, and that he himself had been to blame in leaving the outer door open, he soon got over it, and contented himself with saying, "Ah, Will, you little know what mischief you have done!" After dinner, he told the story to his guests, and they all had a good laugh over the accident.

8. In due time, Will went the way appointed to all animals of his kind, and fell under the butcher's knife. One of his horns was made into a spoon, and the other into a snuff-box. This snuff-box was mounted with silver, and had a Scotch pebble, or crystal, set in the lid. These articles were given to Mr. Pitt, who was at that time prime minister<sup>8</sup> of England, and an intimate friend of Lord Melville. The snuff-box was often produced after dinner, and the story told of Will's encounter<sup>9</sup> with the mirror.

9. But we have not come to the end of the story yet. The Spanish ambassador, at whose sale the mirror had been bought, had gone home to his own country, and was there one of the king's ministers. Mr. Pitt once

had occasion to write him a despatch<sup>10</sup> on public business, and he sent, at the same time, a private letter, in which he told him how the mirror which once belonged to him had been smashed by Lord Melville's ram.

10. The ambassador read the letter to the king, who was much diverted by the story, and said that Lord Melville should have another Spanish mirror as good as that which had been destroyed. So he sent him a very fine one from one of his own palaces. After it had arrived, Mr. Pitt gave the king the snuff-box which had been made from Will's horn. And so ends the story of Lord Melville's ram.

<sup>1</sup> DISTINGUISHED. Celebrated, famous, illustrious, eminent.

<sup>2</sup> SAUNTERING. Wandering lazily.

<sup>3</sup> MIRROR. Looking-glass.

<sup>4</sup> AMBASSADOR. A person sent by a king or president to reside in another country, to protect the interests of the state from which he comes.

<sup>5</sup> CHALLENGING. Daring, defying.

<sup>6</sup> TREMENDOUS. Terrible, violent.

<sup>7</sup> HAVOC. General destruction, waste.

<sup>8</sup> PRIME MINISTER. The chief of the ministry or body of men selected by the king or queen of England as a council in the government of the country.

<sup>9</sup> ENCOUNTER. A meeting in contest.

<sup>10</sup> DESPATCH. A letter or message sent on business in haste.

## LX.—THE SPIDER AND THE FLY.

MRS. HOWITT.

cũn'ning

brĩll'iant (brĩl'yant)

sũbt'le (sũ'tl)

dĩ'a-mond

fiẽrce'ly

cõũn'sel-lor

1. "WILL you walk into my parlor?" said the spider to the fly;

"'Tis the prettiest little parlor that ever you did spy<sup>1</sup>;

The way into my parlor is up a winding stair,  
And I have many curious things to show when you are there."

“O, no, no,” said the little fly; “to ask me is in vain;  
For who goes up your winding stair can ne’er come  
down again.”

2. “I’m sure you must be weary, dear, with soaring up  
so high;

Will you rest upon my little bed?” said the spider to  
the fly.

“There are pretty curtains drawn around; the sheets  
are fine and thin,

And if you like to rest a while, I’ll snugly tuck you  
in.”

“O, no, no,” said the little fly; “for I’ve often heard  
it said,

They never, never wake again, who sleep upon your  
bed.”

3. Said the cunning spider to the fly, “Dear friend,  
what can I do

To prove the warm affection<sup>2</sup> I’ve always felt for  
you?

I have within my pantry<sup>3</sup> good store of all that’s  
nice;

I’m sure you’re very welcome — will you please to  
take a slice?”

“O, no, no,” said the little fly; “kind sir, that can-  
not be;

I’ve heard what’s in your pantry, and I do not wish  
to see.”

4. “Sweet creature,” said the spider, “you’re witty and  
you’re wise;

How handsome are your gauzy<sup>4</sup> wings! how brilliant  
are your eyes!

I have a little looking-glass upon my parlor shelf;  
If you'll step in one moment, dear, you shall behold  
yourself."

"I thank you, gentle sir," she said, "for what you're  
pleased to say,  
And bidding you good morning now, I'll call another  
day."

5. The spider turned him round about, and went into  
his den ;

For well he knew the silly fly would soon come back  
again :

So he wove a subtle<sup>5</sup> web, in a little corner sly,  
And set his table ready to dine upon the fly.

Then he came out to his door again, and merrily did  
sing,

"Come hither, hither, pretty fly, with the pearl and  
silver wing ;

Your robes are green and purple ; there's a crest<sup>6</sup>  
upon your head ;

Your eyes are like the diamond<sup>7</sup> bright, but mine  
are dull as lead !"

6. Alas, alas ! how very soon this silly little fly,  
Hearing his wily,<sup>8</sup> flattering words, came slowly flit-  
ting by !

With buzzing wings she hung aloft, then near and  
nearer drew,

Thinking only of her brilliant eyes, and green and  
purple hue ;

Thinking only of her crested head — poor foolish  
thing ! At last,

Up jumped the cunning spider, and fiercely<sup>9</sup> held her  
fast !

He dragged her up his winding stair, into his dismal  
den,  
Within his little parlor — but she ne'er came out  
again.

7. And now, dear little children, who may this story  
read,  
To idle, silly, flattering words I pray you ne'er give  
heed;  
Unto an evil counsellor<sup>10</sup> close heart, and ear, and eye,  
And take a lesson from this tale of the Spider and  
the Fly.

<sup>1</sup> SPY. Gain sight of, see.

<sup>2</sup> AFFECTION. Fondness, liking.

<sup>3</sup> PANTRY. A room or closet in which  
food is kept.

<sup>4</sup> GAUZY. Thin like gauze.

<sup>5</sup> SUBTLE. Cunningly devised, deceit-  
ful, artful.

<sup>6</sup> CREST. A tuft or ornament on the  
head.

<sup>7</sup> DIAMOND. The hardest and most  
valuable of all precious stones.

<sup>8</sup> WILY. Cunning, crafty, artful.

<sup>9</sup> FIERCELY. With rage, furiously.

<sup>10</sup> COUNSELLOR. One who advises.

## LXI. — THE YOUTH OF FRANKLIN.

eigh'tēēn (ā'tēn)	băl'lădʒ	rhyme (rīm)
grăm'mar	shĭp'wrĕck	çĕn'sure (-shur)
bus'i-ness (bĭz'nĕs)	ăf-fĕc'tĭon-ate	bĭs'cuit (bĭs'kĭt)
ăp-prĕn'tĭçe	de-fĭ'cient (-fĭsh'ĕnt)	rāi'şĭnş (rā'znz)
côm-pô-şĭ'tĭon	mĕ'tre (mĕ'tur)	făr-ĭ-nā'ceous (-shus)

1. BENJAMIN FRANKLIN was born in Boston, in the State of Massachusetts, January 17, 1706. His father was a tallow-chandler and soap-boiler, and he was the youngest son, and the youngest child but two, of a very large family.

2. Boston, at the time of Franklin's birth, was a



much smaller place than it is now ; but it was a considerable town, containing about eighteen thousand inhabitants, and it had public schools, as it has now. He showed an early taste for reading, and his father desired to educate him for the ministry. With that view he was sent to a grammar school when he was eight years old, and rose rapidly in his class.

3. But in less than a year he was removed to another school, where he might learn writing and arithmetic, as his father, who had a large family to support, was not rich enough to give him the expensive education which would have been necessary to fit him to be a clergyman. Here he learned to write a very good hand, but did not get on very well in arithmetic. When he was ten years old, he was taken away from school to assist his father in his business ; and he never went to school any more.

4. Little Franklin disliked his father's trade, and wanted very much to go to sea ; but his father would not give his consent. He was very fond of the water, and learned to swim well, and to manage boats — very much as Boston boys do now.

5. He continued with his father about two years ; but his distaste for the business rather increased than diminished. He also showed a growing fondness for reading, spending in books all the money he could get ; and it was finally concluded that he should be bound apprentice<sup>1</sup> to his brother James, who was a printer.

6. This employment was more to his taste than his father's trade. He had to work hard, but he was a healthy, strong, and cheerful boy, and work did not tire him very much ; and he had a chance of indulging his strong love of reading. “ Often,” says he, “ I sat



up in my chamber, reading, the greatest part of the night, when the book was borrowed in the evening, and to be returned in the morning, lest it should be found missing."

7. This practice, in spite of Franklin's example, we do not advise our young friends to imitate. Few boys could be deprived of their sleep in this way, without injuring their health; but Franklin had a very strong constitution, and could bear it.

8. From reading, Franklin naturally went to writing, and his first attempts at composition were in the form of verse. He wrote two ballads,<sup>2</sup> — one about a shipwreck, and one about a pirate, — printed them himself, and went about the streets to sell them. They sold in great numbers; and the boy naturally enough felt quite vain of his success; but his father, who was a sensible man, told him that his verses were poor stuff, and that he had better stick to his business.

9. Not long after, he showed his father a piece which he had written in prose. The same affectionate critic and true friend told his son that his style was deficient in ease, grace, and clearness; and the boy resolved to correct it.

10. He got hold of an odd volume of the *Spectator*, which had been published in London not long before, and was much delighted with it. He took some of the papers, made short hints of their contents, laid them by for a few days, and then, without looking at the book, re-wrote them. When this was done, he carefully compared his own production with the original, and corrected the errors in the former.

11. Some of the papers in the *Spectator* contained tales or stories. Franklin translated these into verse,

and after a while, when he had forgotten the original, turned his own poetry back into prose. His main object in doing this was to increase his command of language ; because in writing poetry one is obliged, for the sake of the metre<sup>3</sup> and the rhyme,<sup>4</sup> to pick out exactly the right word, and reject many that first come into the head, and are suitable for prose.

12. This was a most excellent way to learn how to write a good English style ; and Franklin's success was worthy of the pains he took. This poor boy, without a teacher, with few books, working hard for his living all day, learned to write in a way that every body admires, because his style is so simple, easy, and graceful. You see his thoughts through it as clearly as you can see the objects in the streets through a pane of glass.

13. What Franklin thus did is what boys and girls call "writing composition." Many of them do not like to do it, and think it very hard work ; and when it is demanded of them, they will do no more than is necessary to save them from censure.<sup>5</sup> But they make a great mistake, for there is no exercise required in schools that will be of more service to them ; and no one can learn to write well without taking pains.

14. While he was a lad, Franklin learned the value and importance of temperance in eating and drinking. He found a book which advised men to leave off eating meat, and to live entirely on vegetable food ; and he resolved to try the plan. He learned to prepare some of the dishes described in this book, and proposed to his brother that if he would allow him weekly half the money which was paid for his board, he would board himself.

15. This offer was accepted, and Franklin found that

he could live upon half of his allowance, and save the other half for books. While the others went to dinner, he staid at the printing office, and after he had eaten his slight meal, (perhaps a biscuit or a slice of bread, with a bunch of raisins or an apple,) he had the rest of the time for study.

16. After some years, he gave up his system of living entirely upon vegetable food; and we do not advise any young person to imitate him in this plan of not eating meat. It would not suit the health of all persons, or yield them strength enough to do hard work, and it would sometimes give trouble.

17. It is best to eat in moderation whatever is set before us, without thinking about it. But in our country, many people eat too much meat, and their health would be better if their food was composed more of vegetable and farinaceous<sup>6</sup> substances.

<sup>1</sup> APPRENTICE. One who is bound out to learn an art or trade.

<sup>2</sup> BALLAD. A kind of popular song.

<sup>3</sup> METRE. Measure applied to verse.

<sup>4</sup> RHYME. Sameness of sound in the

final syllables or words of two lines of poetry,—also poetry.

<sup>5</sup> CENSURE. Blame, reproof.

<sup>6</sup> FARINACEOUS. Made of meal or flour, mealy.

## LXII.—THE YOUTH OF FRANKLIN, CONCLUDED.

ăp'pe-tîte	dîf'fer-ençe	ôb-șer-vă'tiôn
guêst (gêst)	în-têl'li-gênçe	părt'nêr-shîp
côm'pli-mënt	rêc-om-mên-dă'tiôn	phi-lôs'o-phêr
dîș-guișed'	en-dêav'or	dîș-côv'er-iș
côn'se-quênçe	dîl'i-gent-ly	knôwl'edgê (nôl'ej)

1. FRANKLIN continued through life to be very temperate in eating and drinking. He said of himself that

a few hours after dinner he could never tell of what dishes it had consisted. In this respect, his example is worthy of all imitation.

2. It is a misfortune to have a dainty and delicate appetite ; and a man who is not particular about his food is much better off than one who is. It costs him less to live ; and he is a much more welcome guest at the tables of his friends. When a man invites you to dine with him, and you find a simple dinner on the table, he really pays you a compliment<sup>1</sup> ; because he thinks you do not care about pampering<sup>2</sup> your appetite with delicacies, and are content with plain food.

3. While Franklin was an apprentice, his brother started a newspaper, which was called the New England Courant ; and Franklin thought he would write an article for it. Being still a boy, and supposing his brother would reject any communication which was known to be his, he wrote his piece in a disguised<sup>3</sup> hand, put no name to it, and slipped it, in the evening, under the door of the printing office.

4. It is probable that he did not sleep very soundly that night, and went to the office next morning with a beating heart. But what was his delight to hear his brother and some of his friends commending the article, wondering who could have written it, and ascribing<sup>4</sup> it to this or that gentleman, who was known to be a good scholar and writer ! It was printed in the paper ; and this success led Franklin to write others in the same way, and at last to confess that he was the author.

5. When Franklin was about seventeen years old, he left his brother's employment, in consequence of a difference<sup>5</sup> between them ; and not being able to get work

in any other office in Boston, he went to New York in a sloop. It took him three days to go; and that was a very quick passage; now one can go from Boston to New York in about eight hours.

6. No one in New York wanted a printer's boy; and so he determined to push on to Philadelphia. He went to Amboy in New Jersey in a vessel, from Amboy to Burlington on foot, and from Burlington to Philadelphia in a boat. When he reached this city, it was on Sunday morning; and being hungry, he went into a baker's shop to get some bread. He bought three rolls; and putting one under each arm, and taking the third in his hand, he went on his way through the streets, eating as he walked.

7. As he was going along in this manner, a young girl, named Deborah\* Reed, happened to be standing in the door of her father's house; and when she saw the droll figure he presented, she laughed at him, as well she might. But it is curious enough that this young girl afterwards became his wife. She little thought, when she saw him that Sunday morning, that such would be the end.

8. Franklin found employment in Philadelphia at his trade. After he had been there a few months, his industry and intelligence<sup>o</sup> attracted the attention of Sir William Keith,† who was at that time governor of Pennsylvania. Pennsylvania was a colony then, dependent upon Great Britain, and the governor was not chosen by the people, but was appointed in England, and sent out there.

9. Sir William Keith promised to set him up in

---

\* Dēb'q-rāh.

† Keith (Kēth).

business, and persuaded him to go to London, to buy presses and types; telling him he would lend him money, and give him letters of introduction and recommendation. A letter of introduction is a letter in which the writer asks the person to whom it is addressed to be kind to the one who bears it, and to serve him in any way he can.

10. Franklin went to London relying upon the governor's promises; but when he arrived there, he found that Sir William had played him a pitiful trick, and done nothing for him. So here he was, in the midst of the great city of London, without money and without friends. But he had a good trade; and being an excellent workman, he readily found employment in a printing office. He earned money enough to support himself, and save something besides.

11. The workmen in this office were in the habit of drinking a great deal of strong beer, which was not good for their health, and cost them more money than they could afford. Franklin drank nothing but water, and they called him the water American. He endeavored to persuade them to leave off beer drinking, and save their money; but they told him it made them strong, and that they could not do their work without it. He convinced them that this was not true, because he could lift and carry a greater weight than any of them. Some of them at last gave it up, and drank as he did.

12. Franklin passed eighteen months in London, working hard at his business, and diligently improving his mind by study and observation.<sup>7</sup> He was liked and respected by every body; for, besides being industrious, temperate, and studious, he was very good-natured and

obliging, and always ready to do a good turn to others. He was also a very pleasant and entertaining companion, and always full of life, and spirit, and cheerfulness.

13. He returned to Philadelphia when he was twenty years old ; and soon afterwards he began the printing business on his own account, in partnership with a man named Meredith, who had some money. The business prospered in their hands, and his career afterwards was one of uniform success, usefulness, and distinction.

14. But our account of Franklin stops with the end of his youth. Our young readers, when they grow older, will read his *Life*, and learn how he became a great statesman<sup>8</sup> and a great philosopher,<sup>9</sup> and what valuable discoveries he made, and how much good he did to his country and to mankind.

15. Our object is to show that his success and distinction as a man were owing in great part to his diligence<sup>10</sup> and industry as a boy. He never wasted his time in idle sports or frivolous<sup>11</sup> amusements,<sup>12</sup> but stored his mind with useful knowledge in his leisure hours. Boys at this time have more advantages of education than Franklin had. They have better schools to go to, and far more books to read. They have only to improve their chances as he did his, and they cannot fail to be good scholars and respectable men.

<sup>1</sup> COMPLIMENT. An act or speech of civility or regard.

<sup>2</sup> PAMPERING. Feeding luxuriously.

<sup>3</sup> DISGUISED. Altered so as to deceive, or present an unusual appearance.

<sup>4</sup> ASCRIBING. Assigning, imputing.

<sup>5</sup> DIFFERENCE. State of being unlike, disagreement.

<sup>6</sup> INTELLIGENCE. Knowledge, mental power, information.

<sup>7</sup> OBSERVATION. A noticing of objects or facts.

<sup>8</sup> STATESMAN. One skilled in the art of government.

<sup>9</sup> PHILOSOPHER. A wise man, a sage.

<sup>10</sup> DILIGENCE. Steady application to business, assiduity.

<sup>11</sup> FRIVOLOUS. Trivial, trifling.

<sup>12</sup> AMUSEMENT. That which amuses pastime, sport.

## LXIII.—THE ORPHAN BOY'S TALE.

OPIE.

[The Nile is a large and celebrated river of East Africa. It runs through Egypt, and empties into the Mediterranean \* Sea. It overflows its banks once a year, and thus makes fertile a soil which otherwise would be parched and barren. The battle of the Nile was fought near one of the mouths of the river, Aug. 1, 1798. In this battle the English fleet, commanded by Lord Nelson, badly defeated the French fleet commanded by Brueys. †]

mēr'cy	crōw'd'ed	ân-swēred (ân'sērd)
ör'phan (ör'fan)	shūd'dēr-ing	shriēked
vīc'tō-ry	re-jōice'	ēarn (ērn)

1. STAY, lady, stay, for mercy's sake,  
And hear a helpless orphan's<sup>1</sup> tale.  
Ah, sure my looks must pity wake —  
'Tis want that makes my cheeks so pale.
2. Yet I was once a mother's pride,  
And my brave father's hope and joy ;  
But in the Nile's proud fight he died,  
And I am now an orphan boy.
3. Poor foolish child, how pleased was I,  
When news of Nelson's victory came,  
Along the crowded streets to fly,  
And see the lighted windows flame !
4. To force me home my mother sought ;  
She could not bear to see my joy ;  
For with my father's life 'twas bought,  
And made me a poor orphan boy.

\* Mēd-ī-tēr rā'nē an.

† Brū-ā'.



5. The people's shouts were long and loud ;  
     My mother, shuddering, closed her ears ;  
     " Rejoice,<sup>2</sup> rejoice," still cried the crowd ;  
     My mother answered with her tears.
6. " O, why do tears steal down your cheek,"  
     Cried I, " while others shout with joy ? "  
     She kissed me ; and in accents<sup>3</sup> weak  
     She called me her poor orphan boy.
7. " What is an orphan boy ? " I said ;  
     When suddenly she gasped for breath,  
     And her eyes closed. I shrieked for aid :  
     But, ah, her eyes were closed in death.
8. My hardships since I will not tell ;  
     But now no more a parent's joy —  
     Ah, lady, I have learned too well  
     What 'tis to be an orphan boy.
9. O, were I by your bounty<sup>4</sup> fed !  
     Nay, gentle lady, do not chide<sup>5</sup> ;  
     Trust me, I mean to earn my bread ;  
     The sailor's orphan boy has pride.
10. Lady, you weep. — What is't you say ?  
     You'll give me clothing, food, employ ? ~  
     Look down, dear parents ; look, and see  
     Your happy, happy, orphan boy.

<sup>1</sup> ORPHAN. A child who has lost either  
 father or mother, or both.

<sup>2</sup> REJOICE. Be glad, exult.

<sup>3</sup> ACCENT. Manner of speaking.

<sup>4</sup> BOUNTY. Liberality, generosity.

<sup>5</sup> CHIDE. Scold, find fault.

## LXIV. — THE BEGGAR-BOY.

sŭb'urbŝ	spĕc'ta-cle	tŭr'bid
crĭm'son (krĭm'zn)	mŏl-li-fĭed'	rĕ-lĕas'ing
âu'tumn	coŭr'te-oŭs-ly	as-tŏn'ish-mĕnt

1. "AWAY with you there, you ragged old beggar-boy! I'd like to know what right you have to look over the fence at our flowers." The speaker was a little boy, not more than eleven years old; and though people sometimes called him handsome, yet just then his face looked very harsh and disagreeable.

2. He stood in a beautiful garden, just in the suburbs<sup>1</sup> of the city. It was the month of June, and the tulips were opening themselves to the sunshine. O, it was a great joy to look at them, as they bowed gracefully to the light, with their necks of crimson,<sup>2</sup> of yellow, and carnation.<sup>3</sup>

3. The beds were on each side of the path that curved around a small arbor, where the young grape clusters, that lay hidden among the large leaves, gave a glorious promise for the autumn.

4. A white paling ran in front of the garden, and over this the little beggar-boy, so rudely addressed, was leaning. He was very lean, very dirty, very ragged. I am afraid you would have turned away in disgust from so repulsive a spectacle;<sup>4</sup> and yet God and the angels loved him.

5. He was looking, with all his soul in his eyes, on the beautiful blossoms, as they swayed to and fro in the summer wind; and his heart softened, while he leaned his arm on the fence-railing and forgot every thing in

that long, absorbed gaze. Ah, it was seldom the beggar-boy saw any thing that was either very good or beautiful, and it was sad his dream should have such a rude awakening.

6. The blood rushed up to his face, and a glance full of evil and defiance flashed into his eyes. But, before he could retort,<sup>5</sup> a little girl sprang out from the arbor, and looked eagerly from one child to the other. She was very fair, with dark brown eyes, over which drooped long, shining lashes. Rich curls hung over her almost bare, white shoulders; and her lips were the color of the crimson tulip-blossoms.

7. "How could you speak so harshly to the boy, Herbert?" she asked, with a tone of sad reproach quivering through the sweetness of her voice. "I'm sure it doesn't do us any harm to have him look at the flowers, if he likes."

8. "Well, Helen," urged her brother, slightly mollified<sup>6</sup> and ashamed, "I don't like to have beggars gaping over the fence. It looks so low."

9. "Now, that's a notion of yours, Herbert. I'm sure, if the flowers can do any body any good, we ought to be very glad. Little boy,"—and the child turned to the beggar-boy, and addressed him as courteously as if he had been a prince,— "I'll pick you some of the tulips, if you'll wait a moment."

10. "Helen, I do believe you are the oddest girl that ever lived!" said the child's brother, as he turned away, and with a low whistle sauntered down the path, feeling very uncomfortable; for her conduct was a severer reproof to him than any words could have been.

11. Helen plucked one of each variety of the tulips;

and when she had gathered a handful of the flowers, she gave them to the child. His face brightened as he received them and thanked her.

12. O, the little girl had dropped a "pearl of great price" into the black, turbid<sup>7</sup> billows of the boy's life, and the after years would bring it up again, beautiful and fair.

13. Twelve years had passed. The loving, little girl had grown into a tall, graceful woman. One bright afternoon in June, she walked, with her husband, through the garden. She was on a visit to her parents. The place was little changed, and the tulips had opened their lips of crimson and gold to the sunshine, just as they had twelve years before.

14. Suddenly they observed a young man, in a workman's blue overalls, leaning over the fence, his eyes turning eagerly from the beautiful flowers to herself. He had a frank, pleasant countenance, and there was something in his manner that interested the gentleman and lady.

15. "Look, Edward," said she; "I'll pluck some of the flowers. It always does me good to see people admiring them." And then, releasing her husband's arm, she approached the paling,—and the smile round her lips was very like the child one,—saying, "Are you fond of flowers, sir? It will give me great pleasure to gather you some."

16. The young workman looked a moment very earnestly into the fair, sweet face. "Twelve years ago this very month," he said, in a voice deep and yet tremulous with feeling, "I stood here, leaning on this railing, a dirty, ragged little beggar-boy; and you asked me this very question. Twelve years ago, you placed

the bright flowers in my hands, and they made me a new boy ; ay, and they made a man of me, too.

17. "Your face has been a light, madam, all along the dark hours of my life ; and this day, that little beggar-boy can stand on the old place and say to you, though he is an humble and hard-working man, yet, thank God, he is an honest one."

18. Tear-drops trembled like morning dew on the shining lashes of the lady, as she turned to her husband, who had joined her, and had listened, in absorbed astonishment,<sup>8</sup> to the workman's words. "God," said she, "put it into my child-heart to do that little deed of kindness ; and see now how very great is the reward he has given me."

19. And the setting sun poured a flood of rich purple light over the group that stood there, — over the workman in his blue overalls, over the lady with her golden hair, and over the happy-looking gentleman at her side. It was a picture for a painter ; but the angels who looked down on it from heaven saw something more than a picture there.

<sup>1</sup> SUBURBS. The outer parts of a city.

<sup>2</sup> CRIMSON. A deep red color.

<sup>3</sup> CARNATION. The natural flesh color.

SPECTACLE. Sight.

<sup>5</sup> RETORT. Reply severely.

<sup>6</sup> MOLLIFIED. Softened, appeased. ♦

<sup>7</sup> TURBID. Muddy, roiled.

<sup>8</sup> ASTONISHMENT. Wonder.

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WHATEVER brawls disturb the street,  
 There should be peace at home ;  
 Where sisters dwell, and brothers meet,  
 Quarrels should never come.

## LXV.—THE PET LAMB.

WORDSWORTH.

tēth'ered

pēērſ

heārth (hārth)

rāre

cōv'ert

pās'tīmō

pāir

drāughts (drāfts)

bāl'lād

mēas'ured

plöûgh (plöû)

dām'sel

1. THE dew was falling fast ; the stars began to blink ;  
I heard a voice ; it said, “ Drink, pretty creature,  
drink ; ”  
And, looking o'er the hedge,<sup>1</sup> before me I espied  
A snow-white mountain lamb, with a maiden at its side.
2. No other sheep were near ; the lamb was all alone,  
And by a slender cord was tethered<sup>2</sup> to a stone ;  
With one knee on the grass did the little maiden kneel,  
While to that mountain lamb she gave its evening  
meal.
3. 'Twas little Barbara Lethwaite, a child of beauty rare !  
I watched them with delight : they were a lovely pair.  
Now with her empty can the maiden turned away ;  
But ere ten yards were gone, her footsteps she did stay.
2. Towards the lamb she looked ; and from a shady  
place  
I unobserved<sup>3</sup> could see the workings of her face ;  
If Nature to her tongue could measured numbers  
bring,  
Thus, thought I, to her lamb that little maid might  
sing : —

5. "What ails thee, young one ; what ? Why pull so at  
thy cord ?  
Is it not well with thee ? well both for bed and board ?  
Thy plot of grass is soft, and green as grass can be :  
Rest, little young one, rest ; what is't that aileth thee ?
6. "What is it thou wouldst seek ? What is wanting to  
thy heart ?  
Thy limbs, are they not strong ? and beautiful thou art.  
This grass is tender grass ; these flowers they have no  
peers ;<sup>4</sup>  
And that green corn all day long is rustling in thy  
ears !
7. "If the sun be shining hot, do but stretch thy woollen  
chain —  
This birch is standing by ; its covert<sup>5</sup> thou canst gain ;  
For rain and mountain storms — the like thou need'st  
not fear :  
The rain and storm are things that scarcely can come  
here.
8. "Rest, little young one, rest ; thou hast forgot the day  
When my father found thee first in places far away ;  
Many flocks were on the hills, but thou wert owned  
by none,  
And thy mother from thy side forevermore was gone.
9. "He took thee in his arms, and in pity brought thee  
home :  
O, blessed day for thee ! Then whither wouldst thou  
roam ?  
A faithful nurse thou hast : the dam that did thee yeau,  
Upon the mountain tops, no kinder could have been.

10. "Thou know'st that twice a day I have brought thee  
in this can  
Fresh water from the brook, as clear as ever ran ;  
And twice in the day, when the ground is wet with  
dew,  
I bring thee draughts of milk — warm milk it is,  
and new.
11. "Thy limbs will shortly be twice as stout as they  
are now ;  
Then I'll yoke thee to my cart, like a pony in the  
plough :  
My playmate thou shalt be ; and when the wind is  
cold,  
Our hearth shall be thy bed, our house shall be thy  
fold.<sup>6</sup>
12. "Alas, the mountain tops, that look so green and  
fair !  
I've heard of fearful winds and darkness that come  
there ;  
The little brooks, that seem all pastime<sup>7</sup> and all play,  
When they are angry, roar like lions for their prey.
13. "Here thou need'st not dread the raven in the  
sky ;  
Night and day thou art safe ; our cottage is hard by.  
Why bleat so after me ? Why pull so at thy chain ?  
Sleep, and at break of day I will come to thee  
again."
14. As homeward through the lane I went with lazy  
feet,  
This song to myself did I oftentimes repeat ;



And it seemed, as I retraced<sup>8</sup> the ballad<sup>9</sup> line by line,  
That but half of it was hers, and one half of it was  
mine.

15. Again, and once again, did I repeat the song:  
“Nay,” said I, “more than half to the damsel<sup>10</sup> must  
belong;  
For she looked with such a look, and she spoke with  
such a tone,  
That I almost received her heart into my own.”

<sup>1</sup> HEDGE. A fence made of thorns,  
prickly bushes, or shrubs.

<sup>2</sup> TETHERED. Tied by a rope or chain  
so as to feed within certain limits.

<sup>3</sup> UNOBSERVED. Not noticed, unseen.

<sup>4</sup> PEER. An equal.

<sup>5</sup> COVERT. A covered place, a shelter.

<sup>6</sup> FOLD. A pen for sheep.

<sup>7</sup> PASTIME. Sport, amusement.

<sup>8</sup> RETRACED. Went over again.

<sup>9</sup> BALLAD. A light song or poem.

<sup>10</sup> DAMSEL. A maiden, a girl.

## LXVI.—THE TIGERS.

J. ABBOTT.

[Timboo is a native of one of the South Sea Islands, and lives with Mr. and Mrs. Cheveril, on the Hudson River. Mark and Fanny are their children. Timboo is an honest, worthy lad, whose influence over the children 's good. Mark had been hiding from his mother, to escape the trouble of going an errand for her; and Timboo reproves him, as will be read.]

sôu (sô)

fe-rô'cious

coûr'te-siêd

băs'ket

pitch'förk

crôûched

mîn'ute (-nî't or -nât)

re-fûsed'

în-îq'ui-ty (-wê-tê)

1. *Timboo*. I DID not say that you were worse than a tiger in general, but only that I once knew some tigers that were in some respects better than you.

2. *Mark*. In what respect?

3. *Tim*. Why, they were grateful, and you are ungrateful.

4. *Mark.* Nonsense, Timboo! I'm not ungrateful. But tell us about those tigers.

5. *Fanny.* Yes, Timboo, do.

6. *Tim.* Well, once upon a time, in the course of my voyages, I stopped at the port of Havre, in France. If you had not been in the habit, like other foolish boys, of wasting your time in school in whispering and playing, instead of attending to your studies, you would know where Havre is.

7. *Mark.* I do know where it is. It is on the northern coast of France—on the shore of the English Channel.

8. *Tim.* Right. You have studied your geography better than I thought you had. It was up the English Channel that I sailed when I went to Havre.

9. *Mark.* Well, tell us about the tigers. Do they have these tigers in Havre?

10. *Tim.* They had some for a show when I was there, and I went to see them. They had them in a tent, at a sort of fair,<sup>1</sup> outside of the town. One evening, I was strolling about, and I came to this fair, and I thought I would go into the tent and see the tigers.

11. *Mark.* How much did you have to pay?

12. *Tim.* Two sous.

13. *Mark.* How much is a sou?

14. *Tim.* About a cent.

15. *Mark.* Then it was a very cheap show.

16. *Tim.* Yes; the shows at those fairs are always pretty cheap. Besides, I took one of the cheapest seats. When I went in and had taken my seat, I saw before me a number of cages, and a tiger in every cage.

17. *Mark.* How did they look?

18. *Tim.* They looked very ferocious.<sup>2</sup> They were

roaring and growling dreadfully, and they walked back and forth, and jumped up and down, as if they were in a state of great fury.

19. *Fan*. I should have been afraid of them.

20. *Tim*. No, there were strong iron bars in front of the cages; so we were not afraid. Well, in a few minutes, a young girl came in. She was dressed all in white, and was, I should think, about fifteen years of age. She was a very delicate and pretty-looking girl. She came in upon the stage, and took her stand in front of the cages. There she stood and courtesied to the audience.

21. *Mark*. Did the tigers stop growling?

22. *Tim*. No; they looked fiercer and more ferocious than ever. Pretty soon, some rough-looking men came in from a side-door, bringing some baskets with great pieces of meat in them.

23. *Fan*. Meat?

24. *Tim*. Yes, meat to feed the tigers with. One of the men had a wooden pitchfork. He gave the pitchfork to the girl. She took it and held it with the points up. Then another man took a piece of the meat, and put it upon the points of the pitchfork; and the girl, turning round, held it to the bars of one of the tigers' cages. The tiger immediately seized it with his paws, and pulled it through the grating.

25. *Mark*. And what did he do then?

26. *Tim*. He crouched down upon the floor, and, holding the meat in his paws, he began to gnaw it, as a dog would a bone. The girl then held her pitchfork again, and the man put a second piece of meat upon it, and the girl then fed the second tiger, and so on, along the whole row. The tigers seemed to be well

contented as soon as they got their meal; and they remained some time, eating it very quietly. We all looked on.

27. *Mark.* And was that all that you saw?

28. *Tim.* No. As soon as the girl had fed the tigers, she went out, and a man came in. The man said if we would wait a few minutes, until the tigers had eaten their meat, the young lady would go into their cages and play with them.

29. *Fan.* And did she?

30. *Tim.* Yes, she went in by a back door into one of the cages, and then passed from one cage to another along the whole row, by means of doors between.

31. *Fan.* And didn't they bite her?

32. *Tim.* No. They jumped about and played with her, and tumbled over and over each other before her, just as if they had been so many kittens.

33. *Mark.* I should have thought they would have torn her to pieces.

34. *Tim.* Yes, I suppose *you* would have torn her to pieces if you had been one of the tigers! But they had some gratitude. They remembered that she gave them their meat, and they were thankful to her for it. They would do whatever she directed<sup>3</sup> them. She would make them jump through a hoop that she held in her hand, or lie down and put their heads in her lap, and do various other things. Whatever she wished them to do, that they all seemed very willing to do.

35. *Mark.* I shouldn't think tigers would mind a girl.

36. *Tim.* They were grateful because she fed them. If you had been one of them, you would have torn her to pieces, I suppose, even if she had fed you every day for ten years.

37. *Mark.* O Timboo!

38. *Tim.* At least, if you would not have torn her to pieces, you would have refused<sup>4</sup> to obey her. You would have lain down in a corner and gone to sleep, and you would not have done any thing to please her.

39. *Mark.* Why, Timboo, what makes you think I should have acted so?

40. *Tim.* Because that is the way you have acted towards your mother. She has been feeding, and taking care of you, and watching over you, and doing every thing to make you happy, now for eight years.

41. *Mark.* I am *nine* years old, almost.

42. *Tim.* Well, for nine years. And now, when an opportunity occurs for you to do some little good in return, such as going to carry a letter, you run off and hide. I don't believe that any one of those tigers that I saw, if he had been in your place, would have acted in such a way. [*Mark hangs his head and looks ashamed.*]

43. *Fan.* I think you ought to be ashamed of yourself, Mark.

44. *Mark.* I am ashamed of myself. I did not do right. I did not think.

45. *Tim.* That is just the difference between you and the tigers. They *did* think. When they saw the girl coming into their dens, all dressed in white, they said to themselves, "Ah, here comes the young lady that has given us so many good suppers! We will treat her well. Now we will do whatever she asks of us."

46. *Fan.* That is the way they ought to treat her for taking such good care of them.

47. *Tim.* Yes, but a boy, when he sees his mother,

never says, "Ah, here is the kind mother that has taken care of me, and has done so many things for me all the years of my life, and I will do whatever she asks of me!" Instead of that, if he imagines there is any thing that he can do for her, and that she is going to ask him to do it, he runs off and hides.

48. *Mark.* Well, Timboo, I'll promise that I will never do such a thing again. And now, if you will just tell me what my punishment shall be, I'll take it.

49. *Tim.* I should think you would feel better for some punishment.

50. *Mark.* I think I should.

51. *Tim.* But the best thing for you to do, to make you forget this iniquity,<sup>5</sup> is for you to watch for opportunities every day, for a month to come, to do some kindness or other to your mother.

52. *Mark.* Well, I will.

53. *Tim.* There is very little that you *can* do. The opportunities are very rare, but when they do happen, don't be more ungrateful than a tiger, and go away and hide. And now your box is mended. I am almost afraid to mend a box, or do any thing for you, for fear that you should bite me for it, or do some more ungrateful thing.

54. *Mark.* O Timboo, you are too bad. And now, Fanny, I think I had better go and tell mother that I am very sorry that I was not willing to carry her letter, and went away and hid; and that I never will do such a thing again.

55. *Fan.* I would, Mark. I *would* go and tell mother that, if I were you. It will comfort her.

<sup>1</sup> FAIR. A public meeting for traffic  
and the display of articles.

<sup>2</sup> FEROCIOUS. Savage, fierce.

<sup>3</sup> DIRECTED. Ordered, bade.

<sup>4</sup> REFUSED. Declined, rejected, denied.

<sup>5</sup> INIQUITY. Wickedness.

## LXVII.—THE ARCTIC REGIONS.

vöy'äge  
vës'sel

nöth'ern  
īce'bërg

fäth'oms  
söl'ëmn

1. UP! up! let us a voyage take;  
Why sit we here at ease?  
Find us a vessel tight and snug,  
Bound for the Northern Seas.
2. I long to see the Northern Lights\*  
With their rushing splendors fly,  
Like living things with flaming wings,  
Across the sunless sky.
3. I long to see those icebergs<sup>1</sup> vast,  
With heads all crowned with snow;  
Whose green roots sleep in the awful deep,  
Two hundred fathoms<sup>2</sup> low.
4. There shall we see the fierce white bear,  
The sleepy seals<sup>3</sup> aground,  
And the spouting whales that to and fro  
Sail with a dreary sound.
5. We'll pass the shores of solemn pine,  
Where wolves and black bears prowl,  
And away to the rocky isles of mist,  
To rouse the northern fowl.

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\* The Northern Lights are a kind of light which is sometimes seen at night in the sky. This light assumes all shapes, but is usually in streams, and exhibits various colors, from a white to a blood-red, and in the far north is very splendid. It is also called *Aurora borealis* or *polar lights*.

6. And there in wastes<sup>4</sup> of the silent sky,  
 With silent earth below,  
 We shall see far off to his lonely rock  
 The lonely eagle go.

7. We've visited the northern clime,  
 Its isles and ice-bound main ;  
 So now let us back to a dearer land —  
 To home-land back again !

<sup>1</sup> ICEBERG. A mass of floating ice of great size, in a polar sea.

<sup>2</sup> FATHOM. A measure of six feet.

<sup>3</sup> SEAL. An animal from three to six

feet long, chiefly found in the polar seas, having a hairy skin, legs like fins, and a head like a dog.

<sup>4</sup> WASTE. A desolate or wild place.

# LXVIII. — SUPPOSED SPEECH OF AN INDIAN CHIEF.

EVERETT.

ē-tēr'nal

fēr'tile

rē'giōns (rē'jūnz)

pür'chased

bâu'bleş

sŭp'pli-ant

pärch'ment

pöř'son (pöř'zn)

tēr'ror

1. "WHITE man, there is eternal<sup>1</sup> war between me and thee ! I quit not the land of my fathers but with my life. In those woods, where I bent my youthful bow, I will still hunt the deer ; over yonder waters I will still glide in my bark canoe ; by those dashing waterfalls I will still lay up my winter's store of food ; on these fertile<sup>2</sup> meadows I will still plant my corn.

2. "Stranger, the land is mine. I gave not my consent, when, as thou sayest, these broad regions<sup>3</sup> were purchased,<sup>4</sup> for a few baubles,<sup>5</sup> of my fathers. They could sell what was theirs ; they could sell no more. How could my fathers sell that which the Great Spirit



sent me into the world to live upon? They knew not what they did.

3. "The stranger came, a timid suppliant,<sup>6</sup> and asked to lie down on the red man's bear-skin, and warm himself at the red man's fire, and have a little piece of land, to raise corn for his women and children; — and now he is become strong, and mighty, and bold, and spreads out his parchment<sup>7</sup> over the whole, and says, It is mine.

4. "Stranger, there is not room for us both. The Great Spirit has not made us to live together. There is poison in the white man's cup; the white man's dog barks at the red man's heels.

5. "If I should leave the land of my fathers, whither shall I fly? Shall I go to the south, and dwell among the graves of the Pequots? Shall I wander to the west? — the fierce Mohawk, the man-eater, is my foe.

6. "Shall I fly to the east? — the great water is before me. No, stranger; here I have lived, and here will I die; and if here thou abidest, there is eternal war between me and thee.

7. "Thou hast taught me thy arts of destruction; for that alone I thank thee. And now take heed to thy steps: the red man is thy foe. When thou goest forth by day, my bullet shall whistle past thee; when thou liest down at night, my knife is at thy throat.

8. "The noonday sun shall not discover thy enemy, and the darkness of midnight shall not protect thy rest. Thou shalt plant in terror,<sup>8</sup> and I will reap in blood; thou shalt sow the earth with corn, and I will strew it with ashes; thou shalt go forth with the sickle, and I will follow after with the scalping-knife; thou shalt

build, and I will burn ; — till the white man or the Indian perish from the land.”

<sup>1</sup> ETERNAL. That lasts forever.

<sup>2</sup> FERTILE. Fruitful, productive.

<sup>3</sup> REGION. Tract of country.

<sup>4</sup> PURCHASED. Bought.

<sup>5</sup> BAUBLE. A showy trifle, a trinket.

<sup>6</sup> SUPPLIANT. One who entreats.

<sup>7</sup> PARCHMENT. The skin of an animal, usually a goat or sheep, prepared for writing on.

<sup>8</sup> TERROR. Great fear, fright.

### LXIX.—THE DOG-CHURN.

pēo'ple (pē'pl)	mū-șē'um	çon-tēm'plāt-īng
môn'ey	cōm'rāde	tē'dious (tē'dyūs)
sūm'moned	whīst'ling (hwīs'slīng)	çon-sīd'ēr-ate
hūr-rāhed'	ac-quīre'ments	ūn-grāte'fūl

1. JAMES MERCHANT and John Carpenter were boys at school together. John was a very ingenious boy, constantly making things with his knife, and very handy with all kinds of tools. One day, when James went to see him, he found him, as usual, busy with his tools.

2. “What are you doing now?” he asked. “I am going to teach Towser to churn,” said John. “While I am churning, he stretches himself out under a tree, and goes to sleep. I think he may as well do something for a living. People talk about working like a dog, but it seems to me dogs do not work at all.”

3. James stood watching him, as the shavings rolled from under his swiftly-moving plane. “I declare,” said he, “I never saw such a fellow as you are. You are always making something. For my part, I like to make money, and I like to play.”

4. “So do I,” replied John ; but this *is* play. I like to make things.”

5. In a few days, James was summoned<sup>1</sup> to see the dog churn, by treading continually on a board, which was so hung that the dog's weight moved the handle of the churn. The boys laughed and hurrahed; but heavy old Towser was far enough from being merry. He looked extremely solemn and dignified, stepping, stepping all the time without getting an inch ahead.

6. "I know what I would do," said James. "I would take Towser to the Museum<sup>2</sup> in the city, and charge people sixpence for seeing him churn." "Towser does not like the city," replied John; "other dogs fight with him. Besides, I should get very tired, standing about and doing nothing. I should want to be making something."

7. "You would be making money," answered James. "I tell you that is not making any thing," replied his comrade. "I want to make a pail-tree for mother, and a wagon for Ann Eames. Her baby brother is very heavy, and her arms get tired lugging him about."

8. "What is a pail-tree?" inquired James. "I mean a post, with branches like a tree, for mother to hang her milk-pails on," answered the young mechanic. James went off whistling, but presently turned back and called out, "I say, John, don't you mean to make a spinning wheel for the cat, next?"

9. Ann Eames and Susan Brown, two schoolmates of the boys, took great pleasure in coming to see Towser churn, in the shade of a fine old elm-tree. They often brought a piece of meat for him, knowing that his young master always rewarded him with a good meal when he had finished his task.

10. But though Towser was fed bountifully for his trouble, and though he had by his new acquirements

become a dog of distinction in the neighborhood, he evidently did not like the labor at all. As soon as the churn was brought out under the elm, his ears drooped, and he sneaked along, looking out sidewise from the corners of his eyes, as if he were contemplating<sup>3</sup> some means of escape.

11. One day, when the butter did not come as soon as usual, he set up a most piteous howl, and continued howling all the time, till they untied the string and released him. The next time the cream was brought up from the cellar, Towser was stretched out by the door, and the kitten was rolling over among his feet, now and then giving him a cuff on the ear, or a pat on the nose, which was her mode of saying, "Here I am, Towser!"

12. He bore all her antics<sup>4</sup> with drowsy good nature; but the moment he saw the churn uncovered, he sprang on his paws with such haste that he upset poor puss; and off he went, with long steps, over ditch and wall, into the woods, and was seen no more that day.

13. The family usually churned on Wednesday; and when that day came round again, John's father tied the dog to the elm tree very early in the morning. He howled all the time he was churning, and seemed to be very much out of humor during the rest of the day. The next week he skulked off into the woods on Tuesday evening, and did not make his appearance again till the following night. For three weeks he regularly disappeared every Tuesday evening. It was evident that the wise old dog knew they churned on Wednesday.

14. Mr. Carpenter proposed to tie him as early as Tuesday noon; but John said, "I had rather you would

not, if you please, father. The more I think of it, the more it seems to me that it would be right to do the churning myself. It must make poor Towser very unhappy, or else he would not run away as he does. I think myself it must be tedious work for a poor beast to keep walking, walking, and never getting an inch ahead.

15. "Then, you know, he never tastes the good sweet butter he makes. I do not mind it that my arms are sometimes tired when I churn, for I have the satisfaction of knowing that I am making butter, and helping my mother. But poor Towser gets tired without any satisfaction at all, for he does not know what he does it all for."

16. "That is a good, considerate<sup>5</sup> boy," said his mother. She placed her hand upon his head, and smiled upon him, as she added, "Always be kind and thoughtful about the animals, my son. Never strike them, and always remember that they need their little enjoyments, and cannot speak for themselves."

17. His father, too, placed a friendly hand on his shoulder, and told him that he agreed with him perfectly. After that, the dog's unwillingness to be a machine was respected<sup>6</sup> by the whole family; but it was several weeks before he ventured to stay at home on Wednesday.

18. The first time he did so, he sneaked round John, and looked up timidly in his face, as if he was thinking to himself, "I am afraid you think I am an ungrateful dog, and that it is mean of me not to be willing to help you."

19. One day, when James found his comrade churning, he inquired where the dog was; and John repeated

his reasons for being unwilling to keep the poor beast at a task he so much disliked. "You are a queer fellow," replied James, bursting into a laugh. "How hard you worked to make that churn-trotter! and now you throw it aside, because the dog does not fancy it." "I had the pleasure of contriving it, and making it," answered his friend; "and that was worth a good deal."

20. His mother, who was washing her milk-pails near by, added, "And you learned a lesson in curing selfishness; for you liked better to do the churning yourself than to make the poor dog unhappy. If Towser could reason about it as well as you can, I dare say he would wish to save you work, and would come and offer to do it."

21. "I am not so sure about that, mother," replied John. "People talk about working like a dog, but none of the dogs of my acquaintance seem to have the least taste for working." "I said he would be willing to work to help a friend, if he could *reason* about it," rejoined<sup>7</sup> she; "for Towser is certainly very affectionate, and loves you very much."

<sup>1</sup> SUMMONED. Called, bade to appear.

<sup>2</sup> MUSEUM. A building or room in which curious objects in nature and art are kept.

CONTEMPLATING. Considering, meditating, thinking.

<sup>4</sup> ANTICS. Droll acts, tricks.

<sup>5</sup> CONSIDERATE. That considers, thoughtful, not rash.

<sup>6</sup> RESPECTED. Treated with respect, regarded.

<sup>7</sup> REJOINED. Answered to a reply.

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DEAL with another as you'd have  
 Another deal with you;  
 What you're unwilling to receive,  
 Be sure you never do.

## LXX. — DEATH OF NAPOLEON.

ISAAC M'LELLAN.

[Napoleon Bonaparte died in the island of St. Helena, May 5, 1821. A violent storm of wind and rain was raging at the time, and his last words showed that he supposed himself to be at the head of an army. In the ninth stanza, St. Helena is called the "rocky land," that being the character of its scenery. There are allusions in this piece to military campaigns in Austria, Prussia, Russia, Switzerland, Italy, Spain, and Egypt. The battle of Marengo, in which he was victorious over the Austrians, was fought June 14, 1800. The battle of Jena (pronounced yā'na), in which he defeated the Prussians, was fought October 14, 1806.]

boş'om (bâz'um)	trī'ūmpled (trī'ūmft)	scoürged (skürjd)
knēēl'ing (nēl'~)	bēa'gle	pŷr'a-mīds
chēr'ished (-ish't)	bēard'ed	quēll'ing

1. WILD was the night ; yet a wilder night  
Hung round the soldier's pillow ;  
In his bosom there raged a fiercer fight  
Than the fight on the wrathful billow.<sup>1</sup>
2. A few fond mourners were kneeling by,  
The few that his stern heart cherished<sup>2</sup> ;  
They knew, by his glazed<sup>3</sup> and unearthly eye,  
That life had nearly perished.<sup>4</sup>
3. They knew by his awful and kingly look,  
By the order hastily spoken,  
That he dreamed of days when the nations shook,  
And the nations' hosts were broken.
4. He dreamed that the Frenchman's sword still slew,  
And triumphed the Frenchman's " eagle ;"  
And the struggling Austrian fled anew,  
Like the hare before the beagle.<sup>5</sup>

5. The bearded Russian he scourged<sup>6</sup> again,  
 The Prussian's camp was routed<sup>7</sup>;  
 And again, on the hills of haughty Spain,  
 His mighty armies shouted.
6. Over Egypt's sands, over Alpine snows,  
 At the Pyramids,<sup>8</sup> at the mountain,  
 Where the wave of the lordly Danube flows,  
 And by the Italian fountain, —
7. On the snowy cliffs, where mountain streams  
 Dash by the Switzer's\* dwelling,  
 He led again, in his dying dreams,  
 His hosts, the broad earth quelling.<sup>9</sup>
8. Again Marengo's field was won,  
 And Jena's bloody battle;  
 Again the world was overrun,  
 Made pale at his cannon's rattle.
9. He died at the close of that darksome<sup>10</sup> day,  
 A day that shall live in story:<sup>11</sup>  
 In the rocky land they placed his clay,  
 "And left him alone with his glory."<sup>12</sup>

<sup>1</sup> BILLOW. A great wave of the sea.

<sup>2</sup> CHERISHED. Held dear.

<sup>3</sup> GLAZED. Glassy, shiny.

<sup>4</sup> PERISHED. Died, wasted away.

<sup>5</sup> BEAGLE. A small hound for hunting hares.

<sup>6</sup> SCOURGED. Whipped or punished severely, lashed.

<sup>7</sup> ROUTED. Put to flight in disorder.

<sup>8</sup> PYRAMID. A solid body having a base of three or more sides, and tapering to a point at the top.

<sup>9</sup> QUELLING. Subduing, — quieting.

<sup>10</sup> DARKSOME. Dark, gloomy.

<sup>11</sup> STORY. History, a narrative.

<sup>12</sup> GLORY. Renown, fame.

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\* SWITZER. An inhabitant of Switzerland, a Swiss.





## LXXI. — THE VULTURE OF THE ALPS.

möûn'tain-ous (-tîn-ûs)	an-täg'o-nîst	ëm'i-něnce
vũlt'ure	văn'quished	rěg'is-ter
con-veyed' (kôn-văd')	suc-cēēd'ed	băr'ri-erş

1. In the mountainous parts of Switzerland there are found birds of prey, of the vulture species, which grow to great size, and are very strong and fierce. They are able to take up in their claws and carry off a well-grown lamb or kid.

2. A vulture of this species once snatched up a butcher's dog, conveyed it to a lofty rock, and there quietly devoured it. As a peasant was once driving his beasts to water, one of these birds pounced<sup>1</sup> suddenly upon a goat. The man seized a cudgel, and attacked the robber, endeavoring to rescue his prey from him. A single combat ensued, in which the bird, turning sharply round, beat his antagonist<sup>2</sup> so severely with his wings, that he was obliged to run away, and the victorious vulture bore off his trembling victim.

3. The vulture is not always successful in securing his prey; and one of them was once vanquished<sup>3</sup> in his own element. He seized upon a fox, and carried him off into the air. The fox, however, stretching out his head, succeeded in seizing his captor by the throat, and biting it through.

4. The vulture fell dead to the earth; and Master Renard\* went home, well satisfied with his exploit, and no doubt remembered for the rest of his life, his journey through the air. If he could have told his story to his brother foxes, what a hero he would have been!

5. These ferocious birds have occasionally seized upon children. Once, a child three years old had been taken by her parents to a hay-making in the mountain, and set down on the ground, close to a shed. The child soon fell asleep, and, covering her face with a large straw hat, the father went to his work.

6. When he shortly afterwards returned with a bundle of hay, the little girl was nowhere to be found. Long and vainly he searched for her: meanwhile

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\* *Renard* is the name given to a fox in fables.

a peasant was proceeding by a lonely path on the mountain, when suddenly he heard the cry of a child. Following the direction of the sound, he perceived a vulture take flight from a neighboring eminence,<sup>4</sup> and hang for some time over the abyss.

7. He hastened to the spot, and found the child on the extreme edge of the precipice. Only her left arm and hand, by which she had been seized, were injured; but she had lost cap, shoes, and stockings in her passage through the air. She lived to an advanced age; and her story is recorded in the church register<sup>5</sup> of the village where she lived.

8. A peasant boy, only eight years of age, was once engaged in looking after some cattle in a pasture among the mountains. He lived in a solitary hut, and was the only person in it, as the Swiss train their children very early to this occupation. He perceived two young vultures, at no great distance, on the ledge of a low rock. Tempted by the prize, he drew silently close behind the rock, and suddenly grasping them in his arms, took possession of both birds, in spite of the most determined resistance.

9. He was yet struggling with his prey, when, hearing a great noise, he saw, to his no little terror, the two old birds flying rapidly towards him. He ran with all his speed to the hut, and closed the door just in time to shut out his pursuers. The boy afterwards spoke of the terror he suffered during the whole day, in his lonely dwelling, lest the old vultures should force an entrance; as, being powerful birds, they would in their fury have ended his life.

10. They kept up the most frightful cries, and strove with all their might to break down the barriers of the

frail hut, which was loosely built of single logs, and find some way to rescue their offspring. But the young peasant kept his prey, being well aware of its value; the government paying about four dollars and a half for every vulture killed.

11. As night approached, he saw his pursuers, tired with their useless efforts, leave the hut, and watched their flight to the lofty, though not distant precipice. As soon as the darkness had set in, he again grasped the two young birds in his arms, and ran as fast as his legs could carry him down the mountain, to the nearest village; often looking back, lest the parent birds should have seen him, and fancying he heard their cries at every interval.<sup>6</sup> He arrived in safety, however, at the hamlet,<sup>7</sup> not a little proud of his prize.

<sup>1</sup> POUNCED. Fell upon suddenly and seized with the claws.

<sup>2</sup> ANTAGONIST. One who contends against another, an adversary, an opponent.

<sup>3</sup> VANQUISHED. Overcome, conquered.

<sup>4</sup> EMINENCE. A rising ground, a height.

<sup>5</sup> REGISTER. A record, a chronicle.

<sup>6</sup> INTERVAL. A space of time or a space between places.

<sup>7</sup> HAMLET. A small village.

## LXXII.—THE TWO ROBBERS.

AIKEN.

röb'ber

as-säs'sin

âu-thör'î-ty

söv'er-eigns (-înz)

în-sā'tî-ā-ble (-shē-ā-bl)

dō-mîn'îon (-yūn)

în-dî-vîd'û-als

sub-vért'ed

dīs'ci-plîne

*Alexander the Great and a Thracian Chief.*

1. *Alexander.* What! art thou that Thracian robber, of whose exploits I have heard so much?

2. *Chief*. I am a Thracian, and a soldier.

3. *Alex*. A soldier! a thief, a plunderer, an assassin<sup>1</sup>! the pest of the country! I could honor thy courage, but I must detest and punish thy crimes.

4. *Chief*. What have I done of which you can complain?

5. *Alex*. Hast thou not set at defiance my authority, violated<sup>2</sup> the public peace, and passed thy life in injuring the persons and properties of thy fellow-subjects?

6. *Chief*. Alexander, I am your captive! I must hear what you please to say, and endure what you please to inflict. But my soul is unconquered; and if I reply at all to your reproaches, I will reply like a free man.

7. *Alex*. Speak freely. Far be it from me to take the advantage of my power to silence those with whom I deign to converse.

8. *Chief*. I must then answer your question by asking another. How have you passed your life?

9. *Alex*. Like a hero. Ask Fame, and she will tell you. Among the brave, I have been the bravest; among sovereigns,<sup>3</sup> the noblest; among conquerors, the mightiest.

10. *Chief*. And does not Fame speak of me, also? Was there ever a bolder captain of a more valiant band? Was there ever— But I scorn to boast. You yourself know I have not been easily subdued.

11. *Alex*. Still, what are you but a robber—a base, dishonest robber?

12. *Chief*. And what is a conqueror? Have not you, too, gone about the earth like an evil genius, blasting the fairest fruits of peace and industry; plun-

dering, ravaging, killing, without law, without justice, merely to gratify an insatiable<sup>4</sup> lust for dominion<sup>5</sup>? All that I have done to a single district with a hundred followers, you have done to whole nations with a hundred thousand. If I have stripped individuals, you have ruined kings and princes. If I have burned a few hamlets, you have desolated<sup>6</sup> the most flourishing kingdoms and cities on the earth. What, then, is the difference, but that, as you were a king and I a private man, you have been able to become a mightier robber than I?

13. *Alex.* But if I have taken like a king, I have given like a king. If I have subverted<sup>7</sup> empires,<sup>8</sup> I have founded greater. I have cherished arts, commerce, and philosophy.

14. *Chief.* I, too, have freely given to the poor what I have taken from the rich. I have established<sup>9</sup> order and discipline<sup>10</sup> among the most ferocious of mankind, and have stretched out my protecting arm over the oppressed. I know, indeed, little of the philosophy of which you talk, but I believe that neither you nor I shall ever atone<sup>11</sup> to the world for half the mischief we have done it.

15. *Alex.* Leave me. Take off his chains, and use him well. Are we then so much alike? Alexander like a robber? Let me reflect.

<sup>1</sup> ASSASSIN. One who kills by secret assault.

<sup>2</sup> VIOLATED. Did violence to, infringed, broken, disturbed.

<sup>3</sup> SOVEREIGN. A supreme ruler, a king.

<sup>4</sup> INSATIABLE. Not to be satisfied, very greedy.

<sup>5</sup> DOMINION. Absolute rule, sway, — country governed, region.

<sup>6</sup> DESOLATED. Deprived of inhabitants, laid waste.

<sup>7</sup> SUBVERTED. Overturned.

<sup>8</sup> EMPIRE. A large country, or several countries, governed by a ruler called an emperor.

<sup>9</sup> ESTABLISHED. Fixed, instituted.

<sup>10</sup> DISCIPLINE. Subjection to law, rule, or precepts.

<sup>11</sup> ATONE. Make amends.

## LXXIII.—THE LANDING OF THE PILGRIM FATHERS.

MRS. HEMANS.

[The Pilgrims<sup>1</sup> referred to in this poem, were a company of one hundred and one persons, who landed at Plymouth, Massachusetts, December 21, 1620, and founded the first permanent settlement in New England. Their memory is reverently cherished by all the sons of New England, in every part of the country. Mrs. Hemans, though a foreigner, shows in this fine poem that she thoroughly appreciated their exalted worth.]

ěx'îleş  
cǒn'quer-ør

hŷmnş  
aïsleş (ilş)

se-rēne'ly  
jeŵ'elş

1. THE breaking waves dashed high  
On a stern and rock-bound coast ;  
And the woods, against a stormy sky,  
Their giant branches tossed ;
2. And the heavy night hung dark,  
The hills and waters o'er,  
When a band of exiles<sup>2</sup> moored<sup>3</sup> their bark  
On the wild New England shore.
3. Not as the conqueror comes,  
They, the true-hearted, came,  
Not with the roll of the stirring drums,  
And the trumpet that sings of fame ;
4. Not as the flying come,  
In silence and in fear ; —  
They shook the depths of the desert's gloom  
With their hymns<sup>4</sup> of lofty cheer.
5. Amidst the storm they sang ;  
And the stars heard, and the sea !  
And the sounding aisles<sup>5</sup> of the dim woods rang  
To the anthem<sup>6</sup> of the free.

6. The ocean eagle soared  
 From his nest by the white wave's foam ;  
 And the rocking pines of the forest roared, —  
 This was their welcome<sup>7</sup> home !
7. There were men with hoary hair,  
 Amidst that pilgrim band ; —  
 Why had they come to wither<sup>8</sup> there,  
 Away from their childhood's land ?
8. There was woman's fearless eye,  
 Lit by her deep love's truth ;  
 There was manhood's brow serenely high,  
 And the fiery heart of youth.
9. What sought they thus afar ?  
 Bright jewels of the mine ?  
 The wealth of seas, the spoils of war ?  
 They sought a faith's pure shrine.<sup>9</sup>
10. Ay, call it holy ground,  
 The soil where first they trod !  
 They have left unstained what there they found,  
 Freedom to worship God !

<sup>1</sup> PILGRIM. One who leaves his home or country on a religious account.

<sup>2</sup> EXILES. Persons banished or driven from their home or country.

<sup>3</sup> MOORED. Made fast in a station by cables or ropes.

<sup>4</sup> HYMN. A song of praise.

<sup>5</sup> AISLE. A walk in a church.

<sup>6</sup> ANTHEM. A sacred piece of music.

<sup>7</sup> WELCOME. Greeting or kind reception of a new comer.

<sup>8</sup> WITHER. Pine away, waste.

<sup>9</sup> SHRINE. A case or box in which something sacred is placed.









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